LARGEST CIRCULATION OF ANY DRAMATIC NEWSPAPER.

THE NEW YORK DRAMATIC MIRROR

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LILLIAN LEWIS.

AT THE THEATRES.

Academy.—The Black Crook.

Count Wolfenstein	George K. Robinson
Rudolphe	Nestor Lennon
Von Puffengrunz	W. H. Bartholomew
Hertzog	S. E. Springer
Grenpo	Sam Collins
Zamiel	Russell Hunting
Caspar	E. A. Morton
Skudelwhelp	E. H. Griffith
Stalacta	Elise Gray
Amina	Gertrude Wood
Dame Barbara	Mrs. Selden Irwin
Carline	Sadie MacDonald

Men about town, who are now *blasé*, sprinkled with gray, bald-headed, or generally decrepit, were fresh, ambitious, vigorous and, in the amusement-seeking sense, ubiquitous when The Black Crook first astonished the city. We are wont to consider the "late" war as somewhat remote in time; but peace between the sections had but recently been declared when the revelation at Niblo's took place. It was in 1866.

The first Black Crook was a disclosure in several senses. It pioneered pretentious stage spectacle. It was the first composite of physical revealment—not merely accidental, nor yet incidental, although it was even then pretended that the play was the thing—the first concerted, deliberate essay of women massed in scant or diaphanous dress as a main object instead of as an excuse.

At the Academy on last Thursday night a procession of intending spectators filed away from the box-office unable to get seats, and Irving Place was so crowded as to require an extra cordon of police on the occasion of a new presentation of The Black Crook.

The interpretation of the worn drama itself, essentially subordinate, is even now commonplace. The players do what they can, but they are overshadowed by an almost barbaric splendor of blazonry, a perfect wilderness of femininity meant to adorn and agitate, and scenic and mechanical pictures and marvels that provoke wonderment.

Of the cast, Sam Collins as the sorcerer's drudge wins much applause for acrobatic comedy. Sadie MacDonald in the soubrette part captures the house by the contrast between an ingenuous face and aspiring legs. Her toes are almost always aloft, and frequently improve astonishingly upon her normal altitude. Zamiel, the arch-fiend, who, by the way, was personated in the original production by that suave and representative manager of to-day, Gus Piton, has been picturesquely improved by Edison or some other wizard of insulated wire; for, whenever he gesticulates, forked lightning plays about his fingers.

The large stage is crowded with women of all degrees of comeliness, and of all ages from indisputable youth up to the bound of stage permission. The costumes are gorgeous, rich, and diversified, but frequently alien to all purposes but that of visual surprises.

The ballets are all of the most enlivened school. Rapidity of step and quickness of evolution characterize them. They were somewhat confused on the first night, but will develop symmetries with practice. The premières are clever, but with the exception of Nicola Guerra, the only man in the quartette of chief dancers, they are not strikingly gifted or accomplished. Guerra is remarkable for eccentric ability.

With all of its gorgeousness and its strength of numbers, the show will abide mainly for its specialties. One of the hits was made by four couples in pantomimic imitation of the Harrigan types of the tough and his girl, to the tune of "Maggie Murphy's Home." Fielding, a young juggling marvel, adds to astonishing skill a comic accompaniment of facial expression. The chief sensation is produced, however, by four young women, advertised as pupils of the "celebrated" Nini, of the Moulin Rouge. They are described as quadrille dancers.

The quadrille is a terpsichorean amusement of stately form and proper antecedents. These young women do not dance it. Their first effort was devoted mainly to elevating their feet higher than their heads, after variations upon the cancan made picturesque by short skirts. This pleased the audience. Then the quartette tried again, each one holding an elevated foot on high laboriously with both hands. The audience was still pleased. The young women came out again, and yet again, and still again, each time adding some novelty that caught enough favorable expression from the audience to drown a few tokens of disfavor. They made a great hit. Their performance was French. It would require an essay in the language of the Paris pavement to describe it.

The names of this quartette are set down in the programme as La Sirene, Serpentine, Eglantine, and Dynamite. But they all possessed an ability to startle as great as that for which the explosive commodity mentioned is distinguished. The rejuvenated Black Crook will probably run to crowded houses the entire season.

Bijou.—12 P. M.

Musical comedy in two acts. Produced Sept 5.

Ezra Bancroft	Daniel J. Hart
Charlie Column	Alf. Hampton
Baron Goodbluff	Ned Munroe
Count Indebt	W. S. K. Mack
Swift	Richard Hunt
Frances Bancroft	Adele Reno
Jessie Bancroft	Belle Leverde
Edna Vandergould	Helen Murray
Madeline Vandergould	May Whittemore
Jacqueline	Jennie Yeamans

A new musical comedy entitled 12 P. M., in which Jennie Yeamans is the star, had its first production in this city at the Bijou yesterday. The initial performance occurred at Portland, Me., last Thursday and met with general commendation; consequently New York theatregoers in any way interested in this bright little woman's endeavors looked forward with confident expectation for the success of the piece on its presentation here.

A fair-sized audience was present, and, whenever anything really novel and meritorious in the way of musical comedy appeared, gave its approval.

12 P. M. cannot be called, from the general reception it met with on Monday afternoon, a great success. It was pleasing on the whole, however, and was well acted throughout.

The piece has one advantage over most productions of its kind—it possesses a plot. The scene is laid at Cornwall-on-the-Hudson. An old uncle of three young girls has secreted the will of their mother, and in order to cover up his peculations from their estate keeps them in total ignorance of their actual possessions. A young newspaper reporter visits the family and, after falling in love with one of the girls, discovers the true state of affairs.

The uncle happens to be a spiritualist, and the reporter conceives the idea to get up a series of so-called spiritual manifestations, and eventually succeeds in so frightening the crafty old fellow as to compel him at the close to acknowledge all, and so places the rightful heirs in possession of their property.

The development of all this makes the second act quite amusing in its various situations and offers a vehicle for the display of the performers' specialties.

Jennie Yeamans was versatile, and at times extremely clever in her peculiar way and manner, and Alf. Hampton was excellent as the newspaper reporter, ably seconding the star's efforts to please.

D. J. Hart as the old uncle gave a good performance. Adele Reno in songs and dances was frequently encored. The rest of the cast proved acceptable.

Columbus.—Monongahela.

Melodrama in four acts, by Frank Norcross.

Hugh O'Donnell	John E. Kellerd
Jack Crawford	James B. Watkins
John McLuckey	T. J. Barrett
Bill Foy	Charles Howard
Tip Barron	William C. Crosbie
Nic Wiskie	Walter Adrian
Wm. McCleary	J. Ellinwood
Adolph Krase	Louis Barrett
Ellen Mavo	Lee Lamar
Maggie Barron	Mrs. Mary E. Barker
Mary Neil	Kate Brown
Jane Swansey	Jessie Reynolds

There is a great number of strong and dramatic scenes in Monongahela, which was produced at the Columbus Monday night, but the entire play gives indubitable evidence of having been thrown together hastily. There are, of course, as might be expected, many claptrap lines thrown in merely to catch the applause of the gallery. With careful revision, there is no reason why this play should not achieve a modicum of success.

The piece lost nothing through its interpretation, the cast being exceptionally capable. John E. Kellerd gave a clear-cut, virile performance as O'Donnell, James B. Watkins and T. J. Barrett in their respective roles of Jack Crawford and John McLuckey left nothing to be desired. William C. Crosbie made a capital Tip Barron.

Lee Lamar as Ellen Mavo proved thoroughly satisfactory, and Mary E. Barker made an immense hit as Maggie Barron.

For a first-night the performance was exceedingly smooth.

The play was excellently staged, many of the scenic effects being startlingly realistic.

Palmer's.—Patience.

A fair-sized house greeted the revival of Patience by the Dixey company last Tuesday night. At the succeeding performances standing room only could be obtained. The success of the performance was somewhat surprising, as Mr. Dixey's friends did not look for the artistic impersonation that he gives of Bunthorne. It is clean-cut and without exaggeration; in short, a delightful piece of character work.

Lenore Snyder is a dainty Patience. Her voice, although light, is sweet, and she uses it skilfully. Miss Snyder's conception of the part is graceful, but it would be improved if she imitated Mr. Dixey in refraining from additions to Gilbert's text, which is sufficiently clever without them.

Yolande Wallace, Maud Hollins, and Trixie Friganza form a beautiful trio of rapturous maidens. Walter Browne and William McLaughlin are excellent.

The chorus is well drilled, the brisk activity of the dragoons being a good offset to the languorous grace of the love-sick maidens.

Star.—Lend Me Your Wife.

A large house and hearty applause greeted Roland Reed's performance last night of this pleasing comedy, which has belonged to his repertoire for a sufficient length of time to insure a smooth representation.

Several plays have been taken from the French comedy, whence Lend Me Your Wife is derived, but none is so refined and so clean. Some of its scenes are side-splitting, and much quaint humor is evolved from the character of Abner Tarbox—"as mild a man as ever scuttled a ship"—by Mr. Reed.

His methods are legitimate and amusing; his personality most agreeable.

Isadore Rush excited the admiration of the women by her beautiful gowns. Irene Everett, a new member of the company, proved a valuable addition with her bright face and pretty manners.

William Andrews and Harry Smith were efficient, and the rest of the cast was satisfactory.

There were curtain calls and a speech by Mr. Reed after the second act.

Tony Pastor's.—Variety.

A good "straight" variety bill was the attraction at Tony Pastor's Theatre last night, and the patrons of the house showed their evident appreciation of the programme by applauding every act. The performance opened with an original curtain-raiser by Scott Marble, entitled A Bowl of Soup, and the specialties that followed included character songs and clogs by McBride and Goodrich, and society sketches by Bartlett and May, and Frison and Erol. The other performers were Fisher and Crowell, Smith and Campbell, Ruby Hart, Mabel Francis, the Rogers Brothers, the Barra Troupe, and Luciano the Flying Serpent.

Koster and Bial's.—Variety.

Marie Vanoni, who made her reappearance on Saturday evening at Koster and Bial's after an absence of six years, was also the star of last night's performance at that popular resort. This little artist has lost nothing by her absence abroad. If anything, she has gained in artistic temperament and bewitching magnetism. She sang the new song "Les Gardes Municipeaux," and this was demanded again and again. Amann, the mimic, also received an ovation, while the rest of the bill, A Village Wedding, with an entirely new cast; the Mendoza Sisters, trapezists; Dorothy Dening in a serpentine dance, and Pocahontas, all met with the favor of the large audience.

People's.—The Police Patrol.

The Police Patrol, which is not a newcomer to East Side lovers of melodrama and realism, attracted large audiences at the People's on Monday. Charles Chappelle as Captain Hardy, of the Chicago police, and Etelka Wardell as Lillian Barker, the hero and heroine respectively, were loudly applauded for their vigorous acting.

Griffith Evans as John Braden, Charles S. Guyer as Splutters, and Amy Russell as Laura Joyce, were well received. The minor parts were well distributed.

Windsor.—Fritz in Ireland.

J. K. Emmet, the worthy son of his father, transferred his successful play Fritz in Ireland from Brooklyn to the Windsor, and attracted a large audience on Monday. Mr Emmet bids fair to duplicate his father's success, and the applause accorded him was merited by his conscientious and painstaking performance of the title-role. The supporting company is capable in all respects.

Niblo's.—Variety.

The Henry Burlesque company, one of the best of its class, attracted a fair-sized audience at Niblo's at the matinee performance yesterday. The burlesque Tar and Tartar, under a new name, Ta-ra-ra, in which Marie Rostelle plays the leading part was received with enthusiasm. The specialties introduced were exceptionally good, the De Witt Sisters in their musical specialty and Mlle. Texarkansas coming in for the larger share of the applause.

Fourteenth Street.—The Still Alarm.

Good-sized audiences witnessed the two performances of The Still Alarm at the Fourteenth Street Theatre yesterday afternoon and evening, and the successful comedy-drama was given with its accustomed vim and effect. William S. Harkins made a handsome Jack Manley, while Anna Crossman as Elinor Fordham was fully up to the requirements of her role. The rest of the parts were in competent hands.

Standard.—Jane.

Johnstone Bennett and Lottie Collins were quarantined; wherefore Jane lost some of its promised attractions. But Grace Sherwood was on hand to take Miss Bennett's place in the title-role, which she did very acceptably. The cast was excellent in all respects.

New Park.—Variety.

Hyde and Behman's Refined Specialty company began its second week's engagement at the New Park yesterday afternoon to a large house. There were few changes in the programme, every act of which met with favor.

At Other Houses.

Settled Out of Court has reached its fifth week at the Fifth Avenue. Thursday night of next week will mark the fiftieth performance. There will be souvenirs.

New interest in Wang at the Broadway has been stimulated by the appearance of the children in their old specialty.

The Face in the Moonlight now runs smoothly at Proctor's.

Captain Lettarblair at the Lyceum is giving genuine pleasure to large and intelligent audiences.

The Kentucky Colonel began another week of its run at the Union Square on Monday. Some changes have just been made in the cast.

The Cruiskeen Lawn is playing a second week at Jacobs'. The business was excellent last week.

This is the last week of The Vice Admiral at the Casino and of comic opera at that theatre. On Saturday night there will be an interesting special programme. The new ballet and vaudeville performance will be seen on Sept. 19.

The City Directory moved up to the Harlem Opera House last night. A large audience enjoyed the piece thoroughly.

THE BROOKLYN THEATRES.

Park.—A Gilded Fool.

A comedy in four acts by Henry Guy Carleton.

Chauncey Short	Nat C. Goodwin
Mathew Ruthven	R. G. Wilson
Bannister Strange	Clarence E. Holt
Sophia Ruthven	Jean Clara Walters
De Peyster Ruthven	Sidney Wilmer
Margaret Ruthven	Mabel Amber
Jack Duval	T. D. Frawley
"Rev." Jacob Howell	Theodore Babcock
Miss Jessie Rood	Estelle Mortimer
Nell Audrey Ruthven	Minnie Dupree
Perkins	J. H. Brown

A Gilded Fool is of a more serious quality than the works with which Mr. Goodwin has been identified.

The play deals with a young man who has unexpectedly fallen heir to a large fortune. He is living a gay and festive life in bachelor apartments in New York. A fervent love has entered his heart for Margaret Ruthven who, however, regards him as too pleasure-loving even to respect. Her father's partner—a rogue—inveigles the young man into the firm and working on his love for Margaret secures large sums of money. Just as the firm suspends, the victim discovers the trick that has been played upon him and secretly checkmates the wicked partner by a stock transaction in which he recovers more than double the amount he loses as a member of the firm. Margaret is unaware of his fortunate escape from ruin and tells him of her love. A detective, who has been on the scene in the guise of a foreign missionary, discovers the scheming partner as a defaulter from England's shores. By a generous act the young man saves him from disgrace, and all ends in happiness.

Mr. Goodwin's abilities and fun-making powers have ample scope in the part of Chauncey Short.

In the scene with Margaret, where Short tells of his early struggles and of his mother's death, Mr. Goodwin made a deep impression by the feeling and tenderness with which he delivered his lines.

Mabel Amber was pretty and girlish as Margaret, and Minnie Dupree scored a hit in the part of Nell. J. H. Brown was a valet that any chappie might envy. The other parts were in good hands. Mr. Goodwin was called after every act.

Grand Opera House.—8 Bells.

8 Bells, which found favor here last season, was presented to Grand Opera House patrons last evening. A large audience applauded the clever mechanical effects and changing scenes with which this piece abounds. The cast included the Byrne Brothers, Willard Lee, J. O. Le Brasse, Daisy Stanwood, Bessie Turner, Royce Alton, Mollie Sherwood, Helene Byrne, and the Quaker City Quartette. The Spider and the Fly will be the attraction next week.

Columbia.—Mr. Wilkinson's Widows.

Although Mr. Wilkinson's Widows was seen in this city twice last season, it was greeted with enthusiastic laughter and applause both Monday afternoon and evening at the Columbia. Wilton Lackaye, who appeared during the special engagement of the play in New York, repeated his success. Edith Kenward, Thomas Burns, Essie Tittell, George Leslie, Annie Wood, Emma Johnson, W. Coleman, and John Thompson were all heartily received. The Grey Mare is announced for next week.

Amphion.—The Burglar.

Mr. Thomas' dramatization of Mrs. Burnett's pretty sketch, "Editha's Burglar," was the attraction that drew large audiences to the Amphion on Monday. The performance by Mr. Scannon's well selected company was highly enjoyable. In the cast were Adelaide Merton, Claire Swartz, Lottie Briscoe, Eugene Moore, Carlton Macy, Louis Dutton, and others. The Still Alarm will be next week's attraction.

Star.—Bottom of the Sea.

The Bottom of the Sea was given two performances at the Star yesterday and delighted large houses. The submarine effects and transformation scenes awakened enthusiasm and applause. Edwin Arden in Eagle's Nest is to be here next week.

Hyde and Behman's.—Variety.

An especially fine vaudeville programme was presented at the special matinee and evening performances at this house yesterday. Harry Kernell, Harry Kennedy, the Russell Brothers, Wood and Shepard, and Florence Durell were among the performers.

Notes.

There were special matinees at all the theatres yesterday.

Edna Thornton, who is singing with the Marie Gurney Opera company at the Criterion in Pinafore, has made a hit with a hornpipe which she dances each evening. She is a Brooklyn girl.

Paul Kauvar was given at the Lee Avenue last night.

The Novelty had Florence Bindley in her highly successful and popular Pay Train. The great railroad play drew large houses.

Good Old Times was the bill at the Bedford Avenue.

CHILDREN COMPLIMENT WANG.

Saturday was "Children's Day" at the Broadway. The boxes during the matinee were filled with groups of happy, smiling youngsters who are well known to theatregoers. The children seemed to keenly enjoy the amusing antics of DeWolf Hopper, the acting and dancing of Della Fox, and the many good things in which Wang abounds. Among those present were Wallie Eddinger, Little Tuesday, Gertie Homan, Ollie Berkley, Flossie Ethel, Tommy Russell, and other prominent stage children. During the performance a charming little miss stily approached the stage, and at the conclusion of the "Baby Song," presented Mr. Hopper with a wreath of laurel, intertwined with brightly colored ribbons, to which was attached a card bearing the words: "A tribute from the stage children, in remembrance of Thursday evening, Sept. 1, 1892."

CONFLICTING CONTRACTS.

Both the Henry Burlesque company and Fleming's Around the World company were billed to appear at the matinee at Niblo's Garden yesterday, and there was trouble in consequence.

W. J. Fleming claimed that he had a contract with Manager Comstock by which his company was to remain until Sept. 10, and he obtained an injunction preventing the appearance of the other company this week.

On his side Manager Comstock stated that Mr. Fleming had violated his contract by not furnishing a good company. A private hearing of the matter took place yesterday morning before Judge McAdam in the Supreme Court, resulting in a compromise, the Burlesque company paying Manager Fleming $250 in order to appear at the matinee.

EDWARD J. M'PHELIM.

THE MIRROR this week presents a portrait of Edward J. McPhelim, of the Chicago *Tribune*, in the Dramatic Critics series.

To the average reader of this paper, Mr. McPhelim's intellectual face will speak quite as descriptively as can anything in the short sketch that we are permitted to give of him. Chicago, held in light esteem for many things by people of this metropolis, is nevertheless admirable in particulars that the superficial observer may not see. It has several newspapers that might properly excite the pride of New York. The dramatic, art and literary departments of the leaders among Chicago journals are in hands that would not discredit even the pretensions of newspapers in the great Eastern cities as to these departments: and among the foremost of the papers of Chicago that pay serious and expert attention to these matters is the *Tribune*.

Mr. McPhelim, who is at the head of the dramatic department of the *Tribune*, is well known for the knowledge of dramatic affairs that he brings to bear on his work, for a judgment that tempers his most vivid impressions in the theatre, and for a concession to earnest endeavor of something of the measure of praise that is due to full accomplishment.

Mr. McPhelim was born on March 19, 1861, at Buctouche, New Brunswick, Canada. His circumstances were so fortunate as to permit his entrance at St. Joseph's College, Memramcook, N. B., from which he was graduated in June, 1879. His tastes were for journalism, and in 1880 he joined the staff of the Chicago *Times*. The journalism of the West has one system for the novice not unlike that of the East. The police department, so prolific of the stories of life, and perhaps unparalleled as a school for the study of human nature, is a field in which the mettle of the new-comer frequently finds its first trial. Mr. McPhelim's first assignments were to duty in this field.

He succeeded to desk work, and remained on the *Times* until 1883, in which year he was appointed dramatic editor of the *Tribune*. For a year and a half he combined the duties of this position with those of literary editor, and was for a time editor of the Sunday edition. The growth of the dramatic department was such, however, that it soon required Mr. McPhelim's sole attention, and it has since so developed as to need the aid of another man. He is now assisted in it by Lewis V. Defoe.

NO OPERA THIS YEAR.

It transpires that grand opera has cost the Metropolitan Opera House stockholders and subscribers about $60,000 apiece a season. It is not strange that they talk of turning the partly destroyed edifice into a big hotel or office building when these figures are considered. Moreover, there is an overdue mortgage of $100,000 on the property and ten of the stockholders have failed to pay their assessments of $10,000 each.

The stockholders will meet on Friday and then the future of the building will be decided. It is certain that there will be no opera there this year, and it is probable that there will never again be opera in the Metropolitan, for the majority of the stockholders are known to be tired of that expensive luxury.

There is some talk of changing the Carnegie Music Hall into an opera house. If it is done there is no likelihood that the alterations will be completed in time to permit Mr. Abbey to carry out his plans for this season. The artists of his company will have dispersed among the European opera houses by the time that definite arrangements for the proposed conversion of the Music Hall can be made.

New York theatre managers believe that the annulment of Mr. Abbey's plans will inure to the benefit of their business the present season. But this view is somewhat optimistic and uncertain, for it is a well-known fact that operagoers are not drawn from the ranks of theatregoers to any considerable extent—in this city, at all events.

ACADEMY OF DRAMATIC ARTS.

"Until as late as 1884 there was no educational institution in this country devoted exclusively to training for the professional stage," said Franklin H. Sargent to a representative of THE MIRROR yesterday. "Now, there are many such institutions," continued Mr. Sargent. "In fact, every large city has several. Prominent among these, on account of their established connection with stock companies and regular theatres are the Alcazar Theatre in San Francisco, and the large Chicago Conservatory, under Samuel Kayzer, which is directly associated with the management and affairs of the Columbia Theatre, in that city, in its own rehearsals and performances, and those of the companies playing in that house. Scattered through the country are many minor theatre schools. In the East, Boston has a school in the Boston Museum, in charge of the stage manager of that long-established theatre. In New York, besides the work of Mrs. Bowers in Palmer's Theatre and the operatic school until very recently located in the Casino, and under the charge of its management, there are several well-known schools and teachers, as you know from the advertising columns of THE MIRROR.

"The Lyceum School of Acting, as it was christened at its birth in 1884, or the American Academy of the Dramatic Arts, as it is now named, is claimed by its management to be the largest and most important of the regular theatre schools. It has, at different times, established branches in other cities, last year being located in the Hollis Street Theatre, Boston, and also having the use of the Tremont and Columbia Theatres in that city. The present policy of this school is to concentrate in New York city. It is located in the Berkeley Lyceum, but retains its privileges at the Lyceum Theatre, and will also have use of the stage of the New Empire Theatre."

The Prompt Book for the ninth year containing the catalogue of the American Academy of the Dramatic Arts has just been issued. It shows a list of teachers, departments of instruction, a list of graduates, and the history of the Academy. It is embellished with several illustrations of different portions of the Berkeley Lyceum building and theatre, as well as programmes and pictures of the best plays given by the Academy, notably the Electra of Sophocles, as given at Harvard University; a scene from Molière's Les Precieuses Ridicules; and the cast of Pillars of Society, which, with several other plays, were given for the first time in this country by students of the Academy.

The Table of Contents in the catalogue is very much in collegiate form, showing the division of departments of the Academy from the Central department, called The Lyceum School of Acting to special departments for instruction in Singing, Elocution, various theatrical accomplishments, and even playwriting. The organization and individual doings of members of the Society of the Alumni is exhibited at the close of the book. The list of graduates numbers nearly three hundred and includes members of nearly every prominent company in the country, besides several who are starring and playing leading parts in England. The theatrical biographies of nearly one hundred of the past students of the Academy are outlined in the catalogue. It is announced that the students are organized as a stock company, and, as in former years, will give performances in and near New York city.

MRS. BIDWELL IS THE LAST.

THE MIRROR unintentionally did an injustice to an estimable and successful woman when it said recently in an editorial that with the death of Mrs. Powell, of Richmond, Va., the last woman manager had disappeared from the field. The writer inadvertently omitted reference to one of the most prosperous and capable of women managers, Mrs. Louisa J. Bidwell, of New Orleans, widow of the old-time manager, David Bidwell. For several years past Mrs. Bidwell has been prominent as owner and manager of two large theatres, the New Orleans Academy and the St. Charles Theatre, both of which, under her direction, are conspicuous examples of well-equipped, finely conducted playhouses. Mrs. Bidwell, since the retirement of Mrs. John Drew from the Philadelphia Arch, has had the distinction of being the sole remaining woman theatre manager in the United States.

THEY DEFEATED THE REPORTERS.

Actors may not be able to cope with league clubs in baseball, but they play well enough to defeat the newspaper men. At a game on the Polo Grounds on Tuesday of last week several athletic Thespians and several spry reporters tried conclusions at this exhilarating game. The word "several" is used advisedly, instead of the stereotyped and technical "nine," because there were more than the regular number engaged off and on during the game.

No two score sheets kept during the battle tallied exactly as to runs, hits, errors, etc. There were so many of each, and so funny and at times exciting was the play that literal and exact record was impossible. A semi-authentic score credited the actors with twenty-four runs and thirty-two errors during the seven innings that were finished before dark, while the reporters were said to have made twelve runs and thirty-four errors. One or two prejudiced newspapers charged the actors with having engaged a professional battery for the occasion, but nobody believes that they would be guilty of such a thing. Della Fox has offered a gold match-safe to the man making the most runs, and Anna O'Keefe donated silver brushes to the player making the most hits. These souvenirs, of course, were also won by actors, Catcher Coppins getting the former and George Fawcett the latter. Four hundred persons saw the fun.

MR. GERRY'S POWER BROKEN.

The long-wished amendment to section 292 of the Penal Code procured through the efforts of Assemblyman M. J. Stein and THE DRAMATIC MIRROR, went into effect on Sept. 1. Mr. Gerry, still determined to contest the matter, on Aug. 17 wrote to Mayor Grant that in his opinion the amended law did not legally permit the exhibition of children in singing or dancing, or in either, and that it did not authorize the Mayor to consent to the appearance of any child under the age of sixteen years either to sing or to dance.

Mr. Gerry's contention is purely technical, and is based upon an alleged omission from the fifth subdivision of the section amended of a sentence expressed in a former subdivision.

The intent of the section, as amended, however, is very clear, and it is not in the least probable that the court will seriously consider any merely technical matter as destructive of the intent of the law. Mr. Gerry may appear, if he likes, before the Mayor to-day (Tuesday) to show cause why that magistrate should not grant the licenses prayed for by Assemblyman Stein in behalf of twenty children who wish to play for the Press Club's benefit in A. H. Ford's revision of Pygmalion and Galatea.

Mayor Grant, desiring an official expression upon the law asked from Corporation Counsel Clark an opinion upon it. That officer thereupon wrote to the Mayor that he was "of opinion that you are now authorized, under sub-division 5, not only to give your consent, where the child appears as a musician in a concert, but in addition, where the child appears in a theatrical exhibition, and that irrespective of whether the child appears as a musician or otherwise."

After a conference with Mr. Gerry, the Mayor issued to the four children of the Wang company permission to perform as singers, the purpose of such permission being to throw the matter upon the Gerry Society for aggressive action to determine the controversy.

Assemblyman Stein has absolute confidence in the ultimate victory of the children.

"We have broken Mr. Gerry's iron rule," he says. "A child could be seen on the stage only with Mr. Gerry's consent under the old law. Now Mr. Gerry must show cause why a child shall not dance or sing, and for simple appearance on the stage he has no voice at all. In fact, the autocrat of the green-room is a far less terrible autocrat than he was a week ago. We shall fight him just the same on his construction of the law."

The children in Wang appeared on Thursday night at the Broadway with all their former happiness. They were repeatedly encored.

OUR DRAMATIC CRITICS.

EDWARD J. McPHELIM.

OF THE CHICAGO TRIBUNE.

PROFESSIONAL DOINGS.

BESSIE FAIRBAIRN has signed with the Jules Grau Opera company.

CHARLES WALLACE, last season a basso of the Grau Opera company, has signed with the Bison City Quartette.

CHARLES H. CLARK has been engaged for Lizzie Evans' company in Martha Morton's play, The Little Blacksmith. The company has been rehearsing at the Hollis Street Theatre, Baltimore, under the stage management of Mr. Clark.

NEWTON BEERS' Eloped with a Circus Girl appears to be a popular success. Last week in Indianapolis the piece and the company, which includes Emily Keane, "caught on" unmistakably.

EDGAR STRAKOSCH has brought his Summer opera company back to New York from Milwaukee, where they played a successful season of fourteen weeks, giving a variety of operas in attractive style. Mr. Strakosch has one or two projects for this season which he will disclose shortly.

DARRELL VINTON and Jessie Norton, aided and abetted by others, are pirating Hazel Kirke in California. They played all last week at the Avon Theatre in Stockton.

THE Benevolent and Protective Association of Newsdealers last Friday held its annual Summer night festival at Lion Park. The attendance was 4,000 and the enjoyment of the members and their guests was unalloyed. The efficient floor manager was James Mack, who was assisted by J. G. Walsh. W. H. McKiernan, at the head of the press committee, made things pleasant for the newspaper representatives present. The Association has never held a more successful festival.

THE *Recorder* has begun a series of pictorial supplements of New York's theatrical managers. In the first Frank W. Sanger, wearing a green coat and sporting blue hair, faces E. G. Gilmore, who wears a blue coat and sports green hair. Apart from these chromatic eccentricities the likenesses are good.

NELLIE BRAGGINS, a St. Louis girl, has come to New York to go on the stage. Hoyt and Thomas have engaged her. Another St. Louisian, Grace Stewart Lynch, has been engaged by Charles Frohman. She will debut in The Family Circle. Her stage name is to be Grace Stewart.

HENRY C. MINER gave the wives and children of his political constituents a free picnic last Wednesday. Four barges took 2,000 women and 500 youngsters to Riverview Park. Everything was free, and the excursionists had a great time. They consumed 10,000 sandwiches, 1,000 pots of pork and beans, 500 gallons of milk, 4 hogsheads of lemonade, and 25 kegs of beer.

THE South will be almost overrun by opera companies this season. The Grau, Deshon, MacCollin and Aborn companies are booked for long engagements, while The Tar and Tartar company will make a trip through leading Southern cities.

MINNIE L. CUMMINGS is at her villa, The Towers, at Elberon, N. J., preparing for the presentation of several new plays. One of these she has written. Another is by a London author, and is to be produced, it is said, by a syndicate of wealthy Jews. It is timed to the days of the Maccabees, and will exhibit this race in its pride and glory. An engagement has been offered Miss Cummings in London, but she will probably close with Edmund Gerson for a New York production. The part of the heroine in this play is said to be especially adapted to Miss Cummings, who thinks it stronger than Leah the Forsaken, in which she made her great hit.

W. S. CLEVELAND'S health has improved, and he is now with his All United Minstrels. Mr. Cleveland states that the rumor that Cyrene, the Spanish dancer, was about to leave his company is unfounded as she will fill her contract with him which expires on Sept. 24. Cyrene will begin a starring tour in Pert on Oct. 3, opening in Boston.

IN Englewood, a suburb of Chicago, is situated the Marlowe Opera House. It is said that an effort has been made by a real estate dealer of the neighborhood to prejudice people against the theatre, the lessees of which William A. Miller and William A. Rogers, have sued one John J. Fenn, as the guilty man, for $50,000 damages.

A PIECE of scenery in the Opera House at Fargo, N. D., caught fire from a border light which was blown against it by a gust of wind from an open window during a storm in that city on Aug. 27. The inevitable idiot somewhere in the house yelled "fire." The stage hands quickly extinguished the blaze. Haverly's Minstrels were playing to a packed house. Fortunately no stampede occurred.

THE twenty-fifth anniversary of their marriage was celebrated by J. H. Wallick and wife on Aug. 22. A large number of their friends visited them at their home, Hollywood Stock Farm, near Circleville, Orange County, and enjoyed a festal hospitality. Many handsome silver tokens were received by Mr. and Mrs. Wallick.

A SOCIETY called The Native Daughters of the Golden West visited Jeffreys-Lewis' performance at San Francisco on Aug. 22 four hundred strong, and gave the actress four beautiful floral pieces, among them a large bear emblematic of the order and a large basket filled with California poppies.

EVA MOUNTFORD, under John M. Hickey's management, with a new version of East Lynne, opened on Sept. 5 at the Academy of Music, Jersey City. She is booked at the Academy of Music, Washington, this week.

CLARA THROPP has canceled her engagement with Richard Mansfield, and will go out with her own company in Queen Mab about Nov. 14.

PHIL. A. MACDONALD, the well-known press agent, has returned with his wife from the country, where he has been for several weeks. He is at his home in this city, and has made no engagement for this season.

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

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The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY—WANG, 8 P. M.
BIJOU—12 P. M., 8:15 P. M.
CASINO—THE VICE ADMIRAL, 8:15 P. M.
FOURTEENTH STREET—THE STILL ALARM, 8:15 P. M.
GRAND OPERA HOUSE—POWER OF THE PRESS, 8 P. M.
H. R. JACOBS'—CRUISKEEN LAWN, 8:15 P. M.
KOSTER AND BIAL'S—VARIETY AND BURLESQUE.
LYCEUM—E. H. SOTHERN, 8:15 P. M.
NIBLO'S—HENRY BURLESQUE COMPANY, 8 P. M.
PALMER'S—PATIENCE, 8:15 P. M.
PARK—HYDE AND BEHMAN'S CO., 8 P. M.
PROCTOR'S—ROBERT MANTELL, 8:15 P. M.
STAR—LEND ME YOUR WIFE, 8:15 P. M.
TONY PASTOR'S—VARIETY, 8 P. M.
UNION SQUARE—A KENTUCKY COLONEL, 8 P. M.

BROOKLYN.

AMPHION—THE BURGLAR.
COLUMBIA—WILKINSON'S WIDOWS.
GRAND OPERA HOUSE—8 BELLS, 8 P. M.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M. Advertisements may be sent by telegraph.

"The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal.*

THE LAST GASP.

MR. GERRY dies hard. The STEIN law, which went into effect last Thursday, breaks the back of Mr. GERRY'S Society in respect to its czar-like dominion over the children of the stage; but the doughty Commodore, in order to delay the operation of the new measure as long as possible, has raised a technical point which will have to be settled in the courts before the Mayor will issue licenses as directed by the amendment to the Penal Code.

Mr. GERRY claims that the omission of an unimportant clause in the fifth subdivision of section 292 that is expressed in the third subdivision causes a conflict in the terms of the law, and on that pretext he bases his interference.

The Mayor in granting licenses to the Wang children did so with the understanding that Mr. GERRY would bring a case to test the soundness of the law. Inasmuch as the law authorizes the Mayor to issue licenses at his discretion, the necessity for this understanding is not clearly apparent. If he had reason to doubt that the alleged technical flaw invalidated his powers in the premises why did he issue the Wang children's licenses? If he had no doubts on the subject why should he consent to defer action in other applications until Mr. GERRY brought a test case, especially as he had received an opinion from the Corporation Counsel that under the amendment he was distinctly authorized to issue permits?

However, resort to the courts to obtain an interpretation of the law is Mr. GERRY'S last effort to restore to his Society its absolute and tyrannical powers. It is a hopeless effort, as Mr. GERRY, who is a good lawyer, must know perfectly well. The courts in such cases simply ascertain the intention of the legislature in making the law. Even should there be found a verbal defect in its phraseology, they will simply decide the question on the plainly indicated and easily proved purpose of the law; for it is the spirit and not the letter of a law that chiefly directs the interpretation.

Mr. GERRY is consistent to the end—blindly aggressive, desperately desirous to retain the power that the people of this State, through their representatives, have curtailed. We are now seeing the final struggle. It will not avail the dethroned czar.

PERSONAL.

DONNELLY.—H. Grattan Donnelly, who has been on an extended European tour, will return in a couple of weeks. Mr. Donnelly writes that he has made two excellent contracts for plays to be produced in England next season. He has several arrangements for plays in this country that he will complete after his arrival.

EMERY.—Edward Emery is a prominent member of the By Proxy company. Mr. Emery is a light comedian of excellent talents, who was a member of Wyndham's company when it last visited this country.

DE GRIMM.—Baron de Grimm is filling the pages of *Hallo!*, the new German comic weekly, with a remarkable assortment of clever cartoons, caricatures and satirical sketches. He is putting into this bright journal the best work he has done since he took up his abode in New York. *Hallo!* looks as if it had come to stay.

WILLIAMS.—Harry Williams has booked a well-arranged tour for Katie Emmett in Killarney.

GLASSER.—Lulu Glasser, Francis Wilson's soubrette, made such a pronounced success during the company's recent Western tour that she has been re-engaged for the new season.

VEROSA.—Irene Verona has withdrawn from Pauline Hall's Opera company. She thought her part in Puritania was not prominent enough for a New York appearance.

WHEELOCK.—Joseph Wheelock will step out of the "legitimate" this season. Manager Hartz has engaged him for the leading part in Friends.

CLAXTON.—The report, current a few days ago, that Kate Claxton has retired from the stage, was erroneous. Miss Claxton is now playing The Two Orphans in Chicago, and playing it to large receipts.

SATURN.—Robert Saturn has been engaged by C. B. Hanford for his elaborate production of Julius Cæsar. The tour will begin at Philadelphia on Sept. 12.

SKINNER.—Otis Skinner has written to THE MIRROR from Villeneuve, in Switzerland, that he had booked his passage home by the *Alaska*, sailing on Saturday last.

THORNTON.—Gertrude B. Nixon (whose stage name is Gertie Thornton) was married at Chicago to H. T. Jones last Saturday. Her husband is not connected with the profession. Miss Thornton will retire from the stage and make her home in this city.

SHAW.—Wallace D. Shaw, of the Blue Jeans company, was married to Dollie Kline in Chicago, last week, by the Rev. Henry G. Perry, at his residence. It was the original intention of the couple to have the wedding take place on the stage of McVicker's Theatre, but this bizarre proceeding was fortunately nipped in the bud by the clergyman. There is a place for everything. The theatre is not the place for weddings or funerals, nor are clergymen likely to lend their countenance to solemn ceremonies which are incidentally converted into advertising schemes.

GOODWIN.—N. C. Goodwin denies emphatically the report that he has signed a five years' contract, beginning next year, to be managed by Henry C. Greenwall. On Mr. Greenwall's side it is said that Mr. Goodwin and he have reached a verbal understanding, although no formal contract was signed.

SANGER.—Frank W. Sanger was in Boston, last week, watching the production of his new venture, The New Wing. Mr. Sanger has several enterprises this season, and expects to realize handsomely on all of them.

HANLEY.—Mart Hanley, the enterprising manager of Harrigan's dramatic fortunes, sailed for home on Aug. 20, on *La Touraine*. He wrote THE MIRROR from Paris that he enjoyed his tour abroad immensely.

MERRIL.—Florence Merril has been engaged for the leading part in James A. Reilly's new play, A German Soldier.

TAYLOR.—Bessie Taylor has been engaged for the leading part in Al. Haynes' Pert company, supporting Cyrene. The season will open at Boston on Oct. 3.

RUSSELL.—Lillian Russell's special train, which left New York a week ago Sunday at ten in the morning, arrived in San Francisco at a quarter before twelve on Thursday night—quite a fast run.

DEAN.—Clarence L. Dean, who was the dramatic critic of the Kansas City *Journal* for several years, has joined Robert Downing as special press agent.

BOWERS.—Mrs. D. P. Bowers requests THE MIRROR to contradict the statement that she has been engaged to play at Proctor's next month in Ye Earlie Trouble. Mrs. Bowers had an offer to play in Mr. Carleton's piece, but she declined it.

CAREY.—Eleanor Carey has returned to New York after a very enjoyable visit to her sister in Wales, who lives in one of the most picturesque parts of that beautiful country. Miss Carey's holiday was diversified by many water and garden parties and other social pleasures. Owing to her absence abroad she has not signed yet for the season.

FOX.—It is said that Nat Roth will marry Lillie Fox, next month. She is the sister of Della Fox, of De Wolf Hopper's company.

EILSON.—Elaine Eilson has taken Maud Adams' place in Charles Frohman's stock company. She plays Nell in The Lost Paradise. She will also have an excellent part in Jerome and Philpot's Councillor's Wife. Miss Eilson, who is a Chicagoan, is making steady upward progress in the profession.

CLEVES.—Lillian Cleves—who has been playing during the Summer season a successful engagement in and about her former home and who was the very successful stock star last season at George Holland's Philadelphia theatre, playing Camille, Lena Despard in As in a Looking Glass, Armande in Led Astray, and other exacting roles—has abandoned, for this season, her projected starring tour. Miss Cleves is open for an engagement as leading lady in a stock company or in support of a male star. During her sojourn in Philadelphia last season she made several pronounced hits and received most commendatory notice from the leading critics.

MYERS.—Annie Myers is a Mississippi girl. That is one of the reasons why she sings "Way Down South in Dixie," in The Tar and Tartar medley of national airs with such surprising vim. In Detroit the other evening Miss Myers' friends presented her with a silk American flag, with a staff of ivory and ebony.

DOENHOFF.—Helene von Doenhoff, the contralto, has returned from Rochester. The manager of the Pavilion at Ontario Beach induced her to go there for an opera season. No company had been engaged and no season was played. Miss von Doenhoff, however, gave several successful concerts, made money and friends, was entertained socially by many of Rochester's best people, and came back without regrets. Miss von Doenhoff, by the way, although born abroad received her vocal training in this country. She is a medalist of the College of Music at Cincinnati, and has fulfilled many successful engagements in grand and comic opera.

HARVEY.—Owing to the dissension between the manager and the author of The Boomaladdy, Hattie Harvey, who had signed for the leading part in that piece, is at liberty. Miss Harvey is re-engaged for next Summer at the Soldiers' Home in Dayton, and during the season of 1893-4 she will star in a comedy-drama called Old Jag, which is being written for her by a well-known dramatist. Miss Harvey has submitted to a throat operation by a prominent Cincinnati specialist, and her voice is in excellent condition. Miss Harvey is at present in Chicago.

IBSEN.—Henrik Ibsen has descended from his sociological pedestal and consented to arrange a happy ending for a revival of The Doll's House, to be given in Germany. Instead of leaving her home forever, Nora returns and the curtain falls on a happy domestic picture in the new version. J. Rankin Towse—who says many bright and shrewd things in the dramatic columns of the *Evening Post*—remarks: "This will leave the piece without any meaning at all, but there was so little before that it does not much matter."

COGHLAN.—Charles Coghlan is expected from England next month. He will appear with his sister Rose Coghlan in The Cheque Book at the Star Theatre.

POTTER.—Mrs. James Brown Potter arrived on the *Scythia* at Boston last Saturday. She was put to some inconvenience by the quarantine regulations.

PRICE.—W. T. Price, the dramatist and play examiner, has written a book on "The Technique of the Drama," which Brentano will publish in November. The work deals with the theory and practice of dramatic construction.

LILLIAN LEWIS.

The first page of THE MIRROR this week is adorned with an excellent portrait of Lillian Lewis ("Lady Lil"), who has for about nine years steadily advanced in ability and popularity, and at this writing is with reason rejoicing in the eminence she has just gained as a Broadway star.

The plays of Mr. Marston, many of which have been written to her order and at her own desk, have been potent elements in her success; and yet it may be said that her conception has so filled out the roles that he has limned for her that in the interpretation the author himself has been astonished by the new lights given to them.

Lady Lil, Miss Lewis' latest play, was heralded as a drama of the Sardou school, and its chief character, Colomba, was announced as another La Tosca or Theodora. It followed that it must be a powerful actress who should satisfy expectation. The criticisms of Aug. 17 show how well Lillian Lewis acquitted herself in this artistic emergency.

Miss Lewis is an American, of good family and of excellent education. She is a linguist, and she writes ably. Nature has endowed her with a handsome and impressive stage presence, and she works indomitably to excel in her profession.

No degree of the success that Lillian Lewis has achieved can be set to the account of sensational advertising. No tales of hair-breadth escapes, lost jewels, or other extrinsicalities have marked her career. The gems and gorgeous gowns with which she adorns Lady Lil never appear in private life. They are used to dress a character, and not to adorn the woman. Her private life is quiet, unostentatious and happy.

AN ASTONISHING PIRACY.

Peak's Island, near Portland, Me., has been largely built up by actors, the professional colony there having been a notable one during the past season. Chief among the amusements of the place has been a Pavilion Theatre managed by Bartley McCallum, whose whose company from time to time has contained well-known players. THE MIRROR has chronicled many things pleasing of the place and of its manager. It is now compelled to make note of something reprehensible.

During the closing week of August, Manager McCallum produced at his Pavilion Theatre the play of Hoodman Blind, under the fictitious name of Nance and Jess. Hoodman Blind is a valuable piece of stage property, to which Manager McCallum has no right. It is quite reasonable to suppose that if some wayfaring show should forcibly take possession of Manager McCallum's Pavilion Theatre at Peak's Island against his ownership of the place, Manager McCallum would be very indignant, and properly so. But anybody else than Manager McCallum has just as much right to possession of the Pavilion Theatre as Manager McCallum has to play Hoodman Blind under its proper name or any other designation.

During the past week, Manager McCallum has also piratically presented the play of Hazel Kirke under the false designation of Our Hazel; and strangely enough, several well-known New York actors have taken parts in it under McCallum's management. The punishment of publicity, if none other can be meted out, is due for such wrong-doing.

UNDER AMBITIOUS AUSPICES.

Minna Katherine Gale, who is to be married on Thursday evening of this week, at All Souls' Church, to Archibald Cushman Haynes, will in December undertake a starring tour under the direction of Abbey, Schoeffel and Grau and the business management of Theodore Bromley. The repertoire will include the plays in which she appeared when in support of Edwin Booth and in which she has since starred, and she will appear in this city—probably at the Star Theatre—in January. Minna Gale-Haynes is the style under which she will star.

Miss Gale went on the stage about eight years ago, first appearing in Daniel Bandmann's company. The following season she joined Lawrence Barrett, in whose company she replaced Marie Wainwright as leading lady. This position she retained when Booth and Barrett joined fortunes.

The Gale-Haynes wedding ceremony will be performed at eight o'clock P. M., by the Rev. Theodore C. Williams. The bride's younger sister, Edith M. Gale, will be maid of honor, and Jessie Spaulding, of Chicago, and Maud Appleton, of Boston, will be bridesmaids. Daniel Elmer, of Philadelphia, will be best man, and the ushers are to be Henry W. Haynes, Arthur D. Benson, Charles C. Kalbfleisch and Santiago Z. Cahill.

Miss Gale is staying with her mother at Seabright, N. J., where Mr. Haynes has a cottage, and where the prospective bride and groom first met early this season.

A FOUR-TEXT EDITION OF HAMLET

The Shakespeare Society of New York, through L. L. Lawrence, its secretary, announces a four-text edition of Hamlet, which will present a parallelization of the texts of 1603, 1604, and 1623 with a modern eclectic text. In the reproductions the archaic typography and characteristics of each text will be exactly followed, *verbatim et literatim et punctuatim*. This will be accompanied by a translation of the German version performed in Dresden in 1626, and supposed to have been brought into Germany from London by English actors in 1603, and which throws a curious historical light upon the actual stage reading of the tragedy as presented by the London actors. Thus five versions of the play will be presented together. The volume will have an introduction touching the stage-setting of the play in Shakespeare's time, and will present a copy of the earliest known engraving of a scene from the play upon the boards of a theatre.

Seven hundred and fifty copies only of the work will be printed, from the types, and hand numbered under the society's direction. Five hundred of these are reserved for subscribers to The Bankside Shakespeare. The volume will cost $12.50, postage paid; laid paper, *de luxe*, in the best style of the Riverside Press; about 500 pages, bound in boards, parchment back, uniform with the Bankside Shakespeare; illustrated title-page, with arms of Shakespeare and of Hamlet, in gold, silver and colors. European subscribers will be furnished at £2 10s. per copy by Edward Arnold, 37 Bedford Street, Strand, London, W. C.

THE USHER.

Assemblyman Stein is prepared to do battle to-day for the twenty-odd children who have applied through him for the Mayor's permission to appear on the local stage. He is confident of victory.

The Mayor, in licensing the Wang children, has fulfilled the requirements of the new law and put himself on record as to his clear understanding of its provisions.

Any private agreement with Mr. Gerry as to testing the meaning of the law cannot hold, for it is as plain as the nose on your face that Mr. Grant is either empowered to grant permits or he is not so empowered. Dogberry himself could not go wrong in the circumstances."

The Corporation Counsel has pointed out the Mayor's duty, and the Mayor has fulfilled it in the Wang case. He has no good reason to refuse other proper applications for license. The fact that Mr. Gerry purposes to carry the matter into the courts should not prevent him from continuing in the right way, for Mr. Gerry's interests or Mr. Gerry's absurd ideas have nothing whatever to do with the Mayor's carrying out of the provisions imposed upon him by the legislature of this State.

In this matter there must be no subterfuge and no shilly-shallying. The people have spoken through their representatives and no occult motives—if such motives exist—are permissible.

If the Mayor thinks it possible or desirable to carry water on both shoulders he will find that he is greatly mistaken.

✥

Mr. Stein deserves the gratitude of the profession for his earnest and enthusiastic espousal of their interests.

From the beginning he has worked like a trojan with no other hope or expectation of reward than that of accomplishing a meritorious object. Such friends are rare.

He carried his bill to success in the legislature, and now he is taking up the cause of the children in the proceedings before the Mayor.

Honor where honor is due, say I! A man who for the sake of right jeopardized his political career, as Mr. Stein did last Spring when Mr. Gerry pulled wires that made it hazardous for any legislator to favor this piece of legislation, deserves gratitude.

No one begrudges Mr. Hopper the wreath that the stage children gave him the other day because he championed their cause. But let us not forget that Assemblyman Stein, who procured the law, is an entirely disinterested party. He derives no personal benefit from its operation beyond the satisfaction of having emancipated the children from an outrageous oppression.

✥

I have been amused the past few days to note the care some of my daily contemporaries have exercised to suppress the fact that the Stein law was the direct outcome of THE MIRROR's endeavors to secure remedial legislation.

The *Advertiser* says that it "got up an agitation upon the whole subject," and "as a result a mass meeting of theatrical managers and leaders of the profession was held in Palmer's Theatre and a bill drawn on lines suggested by the *Sunday Advertiser*, was adopted and sent to Albany."

The *Herald* attributes the law to "the alleged fact that "the managers throughout the State of New York rebelled."

Both the *Advertiser* and the *Herald* deliberately falsify. The files of THE MIRROR prove conclusively where, when and how the idea of legislative reform originated, and by what means it was brought to the knowledge of Assemblyman Stein and through him realized.

These endeavors to falsify the records are ridiculous.

✥

And, by-the-bye, what will the journalistic enemies of the profession—the sheets which asserted that this law would "amount to nothing"—say now? As likely as not *they* will be claiming the honor of procuring this salutary legislation before long.

✥

In assuming the management of Minna Gale Mr. Abbey's firm secures the only available substitute for Mary Anderson-Navarro.

Mr. Abbey recently made Mrs. Navarro a tempting offer to play this season in the United States, but after due consideration she declined it.

Mrs. Navarro is perfectly happy in her domestic life, and there is not the least probability that she will return to the stage, from which she was fairly driven by the wretched persecutions of a number of Western newspapers at the time of her last American tour.

✥

Mr. Mansfield has what he calls a "Plain Talk on the Drama" in the latest *North American Review*.

Among other things Mr. Mansfield contends that the imported actor has things pretty much his own way in our country, while the American actor has a hard struggle to secure recognition.

Is that assertion exact?

Nobody that recalls the experiences of foreign actors in the United States during the past dozen years will agree with Mr. Mansfield.

True, Mr. Irving and Miss Terry won great renown and great pecuniary reward. But who can say honestly that they deserved neither? The Kendals—actors of agreeable but commonplace abilities—made large sums of money from their tours, but they were merely a passing fashion, conceived in social suavity and nourished by sleepless management in the theatre and in the drawing-room.

On the other hand, numbers of foreign players of the highest repute have failed to secure liberal patronage here.

Ernesto Rossi, the greatest of Italian artists, was rejected. Salvini's last tour subjected his manager to heavy loss. Charles Wyndham was not enthusiastically received the last time he came over, and he returned to England a poorer and a wiser actor-manager. William Terris and Miss Millward were unsuccessful in their starring tour. Miss Eastlake made a fiasco. George Barrett ditto. And many other examples might be cited, which show that the foreign stamp is not necessarily a passport to public acceptance, and that genius, as well as mediocrity, has felt the chill of neglect.

✥

Mr. Mansfield laments the presence on our stage of "rot, drivel, filth, tanks of water, ancient dames in tights, cheap sentiment and catchpennies."

The presence of such elements is lamentable, to be sure; but they have been more or less inseparable from the stage since the English stage began to have a definite existence. From Ben Jonson to William Winter critics and observers have found less to praise than to condemn in the drama, and our period is no exception to the rule. In any clime, among any people, the stage naturally reflects all sorts and conditions of public taste. Inasmuch as vulgarity and stupidity are now—as they have been always—dominant, the drama does not in its entirety represent the culture, the taste, and the art-love of the judicious few.

It behooves the earnest actor—the actor who has the talent and the purpose to be something and to accomplish something that will inure to the benefit of his profession—to confine his efforts to their legitimate province and to leave railing and pessimism to those bilious persons in whom the faculty of appreciation is dead and who, therefore, are supposed by the ignorant to possess special qualifications for the serious work of dramatic criticism.

✥

Mr. Mansfield's assertion that the actor nowadays rarely depends upon his acting—that he must be a diplomat and a courtier, a thing to be gaped at and wondered at, a snob and a sycophant—is bosh.

Eminence in an art or in a profession carries with it certain privileges and duties. It does not follow that an actor of position must live a life of monkish seclusion because he is an object of public interest and a personage of social importance.

Mr. Irving is a diplomat undoubtedly; but for all that he is a gentleman in act and in feeling, and no one accuses him of being either a sycophant or a snob because he exercises courtesy and forbearance toward all, or because he preserves that regard for his own legitimate interests and that decent respect for the interests of others that many persons call judgment and some few persons call policy.

Such a man is far pleasanter to encounter and much likelier to merit success than the man that wears a set of the fretful porcupine's quills on his back to erect on the slightest provocation and that takes an apparent delight in deliberately giving annoyance and offence to others.

✥

I am afraid that Mr. Mansfield will be thought to take a narrow and personal view of his subject by all disinterested readers of the *Review* article.

The public has been generous to Mr. Mansfield whenever he has done anything that deserved its favor.

The critics have not failed to commend his high aspirations and to applaud his worthy achievements.

But neither the public nor the critics are to blame because—as Mr. Mansfield intimates—he lost some $35,000 on his extravagantly ambitious production of Richard III. Mr. Mansfield ought to find fault with his Maker for neglecting to endow him with the powers and the attributes of the tragedian.

But because Mr. Mansfield failed to draw the public to see his unhappy interpretation of a role in which other and more gifted actors had achieved triumphs without the assistance of archæologists and fuss-and-feathery stage trappings, he is quite wrong in supposing that dramatic taste has vanished and that tragedy has gone to Mr. Mantalini's "demnition bow-wows."

NOT AFRAID OF ELECTION.

A recent article in the *Herald* in which Sedley Brown is represented as stating that, on account of the election Charles Frohman would have only half of his companies out the coming season, is denied by that manager.

"I have sixteen companies booked already," said Mr. Frohman, "six now on tour and seven rehearsing in New York this week. We are paying no attention whatever to the Presidential election or anything else.

"The fear of election is one of the old-time absurdities, just as that of Good Friday used to be. There is not the hurrah, fuss and trouble over electing a man now that there was in former years, and people do not let enthusiasm interfere with their amusement."

GOSSIP OF THE TOWN.

JANE will play an engagement of ten weeks at Chicago during the Winter. This will be its third engagement in that city.

MYRON CALICE has been engaged by Francis Wilson to play the part of the ringmaster in The Lion Tamer.

EDGAR SELDEN will write a play for Weber and Fields, the vaudeville performers.

H. S. CAWTHORN'S company will open their season on Sept. 8 at Charleston, S. C., having sailed for that point on Aug. 20 on the steamship *Cherokee*.

EDWIN ARDEN, in Eagle's Nest, turned applicants for admission away from Jacobs' Academy in Rochester on Tuesday night last.

THE engagement of Benedict and McKever's company in Our Irish Visitors at the Lyceum Theatre in Buffalo, last week, was very successful. Sam J. Ryan, Lottie Gilson, Frank Davis, John R. Cumpson, and little Johnnie McKever were received with special marks of favor.

A CHICAGO syndicate is negotiating with Manager Walker, of Eldorado, for the production of Egypt Through Centuries in that city during the World's Fair.

THE STRUGGLE OF LIFE has been rewritten by Joseph Haworth for Walter Sanford.

MANAGER A. M. PALMER has had made an English version of Galleotto, the play in which Herr Kainz and Theresa Leithner excited interest at the Amberg Theatre last Winter, for the use of E. S. Willard during that actor's coming tour in this country. Fräulein Leithner will personate Julia in the English version, it being her first endeavor in this tongue.

HARRY BRINSLEY has been engaged by Robb and McVicker to play Arthur Lincoln in Mr. Potter of Texas.

THE Liliputians will reappear in this city at the Union Square Theatre on Sept. 19 in their spectacular play of Candy, of which much is promised and expected.

MAY GALVER, the comedienne, has ended her special engagement with Lillian Lewis. Her ability will no doubt bring her offers of consequence for her special line of stage work.

FREDERICK WEBBER has signed with A. Y. Pearson for The Fire Patrol.

L. W. BROWNING left Peak's Island on Aug. 27 to join one of Charles Frohman's companies.

EVELYN POLLOCK has been offered a position with Al. Haynes' Comedy company.

THE rehearsals for Frank W. Sanger and Gus Bothner's farcical comedy of The Voodoo have progressed so satisfactorily that it could open at once if necessary. Frank C. Thayer, better known as "Fritz," left the city Friday to herald this attraction.

FRANCESCA REDDING and Hugh Stanton opened their fifth annual tour on Aug. 15 in Pennsylvania. They have added several plays to their repertoire, and they have a good company. Their season is booked into next June.

CELIA ELLIS, who is under engagement to George W. Sammis to play a prominent part in Dr. Bill, denies the recent announcement that she had arranged a starring tour in that play. She has no idea of starring in any piece, now or in the future.

JEROME KINGSBURY has been re-engaged for the light comedy part of Percy Ewart in The Stowaway.

EDWARD P. SULLIVAN does not open the season at the Standard Theatre, Philadelphia, as Manager Speck originally intended. The printing for the new play could not be finished in time, and another attraction was substituted.

THE Leland Opera House, Albany, has been put in thorough order by its owner, M. B. Sherman. The interior has been improved, and the exterior repainted and adorned with a tower in which a large electric lamp shines forth at night.

THE HARVEST MOON was cordially received at Marquette, Mich., where Louise Rial and Harry Booker were favored with generous newspaper attention.

HERRMANN, the magician, begins his season on next Monday night at Toronto, where he will remain a week. On his return to New York he will devote a week to preparation for his regular appearance at his own theatre, where he will be assisted, as in former years, by his charming wife.

ANNIE BOYD joined The Dazzler at Chicago on Sunday night. Annie Wilmuth has also joined that company to take the place of May Monford.

EMILIE EDWARDS writes that she is informed by her publishers in Chicago that the whole of the first edition of her "Love's Temptation, or, A Heart Laid Bare," has been ordered. Miss Edwards is with The Planter's Wife, which opened in Vicksburg, Miss., on Sept. 5, and which will remain South the whole year.

FRANK E. TRACY, who for the past three years has been with Dowling and Hasson, is now in advance of Madame Janauschek's company.

MANAGER BRADY, of Sport McAllister, Bobby Gaylor's farce, tells that the manager of the Newport, R. I., theatre had declined to book this piece on account of its title, fearing that the friends of Ward McAllister at that resort would resent it as an attack upon that society expert. But after laboring with the local manager Mr. Brady induced him to try the attraction. The Vanderbilts, Astors and other persons of social note attended, expecting to be shocked by the travesty, but were really amused. The audience was the largest in the history of the theatre.

GEORGE W. THOMPSON, late of the Waifs of New York company, has signed with Melville and Thompson's New York Day by Day company. This attraction will open on Aug. 29 at the National Theatre, Philadelphia.

MARIE BARNUM is still in this city disengaged.

BOBBY GAYLOR will appear in Sport McAllister at the Columbus Theatre on Sept. 12 for a week.

MISS HELYETT opened last week in Milwaukee, after a rest of only three weeks.

FANNIE BLOODGOOD will take the place of Mamie Scott with the Hallen and Hart company.

CHARLES FROHMAN'S stock company and his comedians divide a six months' stay at the new Schiller Theatre, Chicago, commencing next Spring.

BRONSON HOWARD is finishing Aristocracy in the Adirondack Mountains. He will return to this city, accompanied by the manuscript of the play, on Oct 1.

KATHERINE FLORENCE and Kate Denin Wilson leave for Chicago this week to join Charles Frohman's stock company.

THE loss to the Casino by the destruction of the scenery for its ballet in the Metropolitan Opera House fire, does not, it is said, amount to much more than $1,000.

THE new Schiller Theatre at Chicago opens on Oct. 3 with Gloriana, which goes there for a month's run.

THE DANGER SIGNAL, with Rosabel Morrison as the star, opened the season at Troy, N. Y., on Aug. 29. She had an overflowing house. Miss Morrison on last Thursday enjoyed the excitement of starting a real locomotive on the New York and New England Railroad, leaving Fishkill, through the gallant courtesy of the engineer of the train on which she was a passenger.

CLAUDE H. BROOKE, who created a sensation as the tortured Andreas Buryan in Lady Lil, at the Standard Theatre, is proving his versatility by excellent work in the sharply-contrasting character of Ben Gay, in A Trip to Chinatown at the Madison Square Theatre.

ROCKLAND, Mass., has a new theatre, built by the Rockland Savings Bank corporation. It will seat about 1,000 people, and is moderately fitted. Timothy Drake will manage the house.

AUGUSTUS MACLEAN, a brother of R. D. MacLean, who for the past three seasons has been playing conspicuous roles with the MacLean-Prescott company, has been offered the leading part in Oliver Taylor's scenic production of The Moonshiner, and will accept the position if he can arrange his business affairs satisfactorily.

JAMES A. HERNE is rehearsing a new third act that he has written for Ole Olson. Its main incident is a powder-mill explosion, for which it will be necessary to carry an entire set. The new act was first tried on Sept. 5, and as no casualties have yet been reported as a result, it will probably stand as a theatrical novelty.

THE Davidson Theatre, at Milwaukee, in which Miss Helyett successfully began another season on Aug. 29, publishes a list of attractions that embraces everything of note on the road this year.

DURING a vacation enjoyed by Nettie Lightfoot, her part in A Trip to Chinatown at the Madison Square Theatre, is being played by Beatrice Norman.

ATTALIE CLAIRE, who retired from La Cigale last Winter owing to a difference as to flowers, etc., with Lillian Russell, has returned from Europe with her father, her mother, Alfred Kane, her *fiancé*, and Robert D. Oakley, who will be best man at Miss Claire's marriage to Mr. Kane. The event will take place at the Hoffman House, on Sept. 15. The bride-elect brought with her from abroad a trousseau of quite formidable proportions.

MILTON NOBLES' newest play, described as a political and satirical comedy, and called For Revenue Only, was first acted at Havlin's Theatre, Chicago, on Aug. 23, and is declared by the *Times*, of that city, to be his best effort at stage writing. That paper says: "Of all the plays and alleged plays aiming at the vulnerable points in American politics few have come nearer home than this. There is the added concomitant of a very faithful (though exaggerated) reflection of the country newspaper as an element in political campaigns." The main character, that of Tom Knowall, the reporter, space writer and all-around liar, is taken by Mr. Nobles.

THE graduates of the Lawrence School of Acting held commencement exercises in the main class room of the school on Wednesday evening, Aug. 31. The programme included scenes from the School for Scandal, Romeo and Juliet, The Hunchback, Ingomar, etc. Agnes Tames, Lillian Clairmont, Dora Addison, and F. G. Lewis, Adolph Kronkoff, B. C. Sutton, and J. J. Ryan acquitted themselves the more acceptably. The characters were all appropriately costumed.

MANY lives were saved by a ruse at Biella, Italy, on the night of Aug. 17. The theatre in that city was found to be on fire during a performance attended by a large audience. The stage manager returned to the stage after an examination of the fire that convinced him it was serious, and asked a prominent actor who was just going on to simulate sudden illness as soon as he came into the view of the audience. The actor did so. The audience rose in sympathy and excitement, and the stage manager, rushing forward, hurriedly said that the performance would have to close for the night. The curtain was rung down, the doors were promptly opened, and the 1,200 persons hastened out. Just as the last of the audience were leaving, the flames burst through the stage and they saw the real cause of their dismissal. The theatre was destroyed, but not a life was lost.

DAN MCCARTHY'S new Irish comedy, The Rambler from Clare, was produced at H. R. Jacobs' Academy in Rochester recently, and is said to be a success. It introduces a realistic Irish farm-yard scene, with horses, cows, goats, chickens, and pigs, and in other details is realistic. G. W. Gallagher is manager, and Henry E. Wallin stage director.

A VISIT TO BAYREUTH.

Mr. and Mrs. A. M. Palmer and their child Phyllis are among the restive passengers detained on the *Normannia* by the quarantine officers. Lottie Collins is also a prisoner on the infected ship. It is not likely that the cabin passengers will be permitted to land before Friday or Saturday. Johnstone Bennett, who arrived on *La Bourgogne* on Sunday, is another detained professional.

It has been impossible to secure interviews with quarantined professionals, but the following letter received by THE MIRROR from Mr. Palmer, and written a few days before he embarked for New York, gives some account of his observations in Europe, and particularly at Bayreuth where he witnessed a performance of Parsival at the Wagner Theatre:

"It was a very remarkable thing to see," writes Mr. Palmer, "chiefly on account of the audience, which, besides being a vast conglomeration of many nationalities, was absolutely unique in its behavior and manifest interest (or rather absorption) in the play. Even in Germany, where devotion to the art of the stage seems to me intenser than in any other country, there is no such audience to be seen in any other theatre.

"Imagine a performance commencing at four o'clock in the afternoon and ending at ten o'clock at night, much of it very dull, indeed—the play without a gleam of light or cheerfulness in it—the subject religious—the music sombre and heavy—not an aria or a melody which, by any possibility, one could remember—the theatre in absolute darkness save from the lights upon the stage—speeches delivered in recitative lasting ten minutes by the watch—all this, and yet not a murmur; not a stir; not a hand or applause; hardly a cough on the part of any one of the two thousand persons assembled.

"At the ends of the two first acts, some exuberant people tried to applaud. They were instantly and ignominiously suppressed by the majority, and quietly subsided. At the end of the play only was applause tolerated, and then it was hearty. I suppose, to one who can fully understand the language used by the actors, the story told assumes an importance and a reality which are certainly not patent to one who does not understand the language. To such an one, who is honest enough to speak his mind, it must be dull, and, save for the novelty of some of the stage effects, most uninteresting. Yet, such is the ease for "fads," that I cannot imagine a better speculation than the transportation of this entire performance, in its full integrity, to America, were such a thing possible. And the people who would pay the most to see it are those who would not understand one word of it from commencement to end, without the aid of a translated book!"

Mr. Palmer tells of an Englishwoman, who had declared that she was a confirmed Wagnerite and that she was always completely absorbed—that she completely lost herself—while listening to one of his operas. At a performance of Die Walküre Mr. Palmer happened to sit near this lady, and discovered that she was "absorbed" in a book throughout the play. An American woman, likewise enthusiastic on the subject, rebuked Mr. and Mrs. Palmer for their lack of enthusiasm over Wagner. At Parsifal Mr. Palmer saw this lady asleep!

Mr. Palmer was delighted with Homburg, which is largely patronized by English and Americans. "It makes one feel," he says, "as if home was not far off when one walks down to the spring and meets Chauncey Depew, and Rhinelander Stewart, and other New Yorkers at every turn."

THE PHILADELPHIA "COMBINE."

The Philadelphia newspapers that have been boycotted by the Philadelphia managers continue to pour hot shot into the local theatres. Unfortunately, the visiting attractions come in for a large share of these missiles, although it is not in any sense their fault that the Philadelphia theatre managers have adopted the dangerous and foolish policy of antagonizing many of the most widely circulated newspapers of their city with no other reason than that of adopting a cheeseparing policy to make up in some measure for the disastrous condition to which they have brought the amusement business by reason of their suicidal "benefit" system and other evidences of poor judgment.

The visiting attractions save none of the money that the theatre managers pocket by reason of their "combine." They are made the scapegoats of the managers' desire to build up a bill-posting business at the expense of the newspapers; a desire that has caused them to enter into an agreement—with a $5,000 forfeit condition appended—not to advertise in a large number of the best advertising mediums. They have also cut down their space in the papers they still use.

Such a scheme could have originated only in Philadelphia. It is a rank injustice to traveling managers, who are entitled, according to custom and to contract, to have their entertainments properly advertised in the newspapers. There is no reason why they should submit to have their receipts curtailed merely to gratify the stupid meanness of the men with whom they are booked.

Managers who have contracted for time in Philadelphia will be entirely justified in demanding increased percentages in order to cover the losses entailed by the Philadelphians' new "economy." And if these demands are not promptly acceded to they will be equally justified in canceling their Philadelphia dates.

As for the Philadelphia newspapers that are the objects of the "combine's" scheme, THE MIRROR believes that they are perfectly justified in withdrawing the valuable consideration that they have hitherto shown liberally to the theatres. Our advice to them is to ignore the theatres, except in respect to criticising their attractions without prejudice. If they cut out all preliminary and current notices and simply give their readers honest opinions of new plays they will deserve the respect and confidence of their friends and supporters, and bring the erring managers to a proper sense of the absurdity of their position.

But the Philadelphia newspapers will alienate sympathy and forfeit approval if they continue to attack visiting attractions, whose managers are innocent of any connection with the "combine," and who are entitled to fair criticism.

If the newspapers conduct their campaign on dignified and just grounds they will win the fight. There is not a particle of doubt on that point.

KERNELL'S MENTAL CONDITION.

It will not be the fault of some of the daily newspapers if Harry Kernell is not driven into Bloomingdale. Last week he filled an engagement to the satisfaction of himself and his friends at Tony Pastor's, but one or two of the newspapers endeavored during the week to show that he was insane, nevertheless. Mrs. Kernell says there is no reason to believe that her husband has lost his mental balance. Kernell has always been more or less eccentric and the recent reports of his insanity appear to have no basis in fact. If the papers keep on worrying the man, however, with their positive assertions that they know his condition better than his family and friends they will probably succeed before long in turning their unsupported theory into a palpable fact.

THE OPERATOR A SUCCESS.

Willard and William Newell last week presented their new play, The Operator to the Philadelphia public, which thoroughly endorsed the opinion of Newark playgoers, before whom the piece had its initial performances. The remarkable similarity of the twin stars, Willard and William, is so startling as to completely mystify the audience. The play has met with an enthusiastic reception every time it has been played, and there is scarcely a doubt of its money-making qualities. Manager T. W. Dinkins expresses himself as exceedingly pleased with the immediate hold the play has taken on popular favor.

GLEANINGS.

By a vagary of the types a portion of the notice of The Shamrock which was presented at the Windsor, last week, was credited to Dan McCarthy's Cruiskeen Lawn, which was given at Jacobs' Theatre. Edwin Hanford and the rest of The Shamrock cast were erroneously represented as being in the cast of The Cruiskeen Lawn.

WIFE FOR WIFE will have a special cast this season, and T. H. Winnett promises new scenery, mechanical effects and properties.

MANAGER T. W. JONES, of Havlin's Theatre, St. Louis, telegraphed yesterday: "Doré Davidson and Ranie Austen opened Sunday in Dangers of a Great City. Hundreds turned away at both performances. The piece received with cheer after cheer."

GEORGE E. BAKER wired to THE MIRROR Sunday: "Pete Baker made a big hit tonight at Heuck's. Hundreds turned away."

THE Marie Gurney Opera company opened a successful engagement in Pinafore at the Criterion Theatre in Brooklyn last week. Madame Gurney was the original Buttercup at the Fifth Avenue Theatre. She demonstrates the fact that her fine performance has improved with time. The Josephine of Elaine Gryce is marked by taste and expression, her rich soprano voice being heard to advantage in all the well-known numbers. The Sir Joseph of Mr. Cuthbert Syms is admirable. Ernest Harold's Ralph charms the audience. The rest of the principals are well suited to their roles, and the chorus is above the average. The Gurney Opera company will go on tour shortly.

THE suit of Jennie Fisher against Monroe and Rice, which has now been tried four times before a jury, and in which she has invariably received a verdict only to have the case sent back for new trial on matters of law, is again pending before the appellate court. She sued for salary after discharge because she did not attend a rehearsal called to break in a new member of the company after a performance of My Aunt Bridget, the play in which she appeared. The suit involves the right of a manager to call rehearsals of a whole company because one member of it is imperfect.

CHARLES F. MCCARTHY, the well-known comedian of Harrigan's Theatre, has returned to New York after a successful engagement at the Wigwam Theatre, San Francisco. At the close of the Harrigan season he went to 'Frisco to meet his wife, on her return from an Australian visit. To combine business with pleasure Mr. McCarthy made a three weeks' engagement with the Wigwam management at a large salary. He was so successful that his stay was extended to six weeks. Mrs. McCarthy since her departure from this city in February last has made a tour of the world, going to Australia *via* England, and returning *via* 'Frisco. Mr. McCarthy begins his second season with Mr. Harrigan on Sept. 19.

THE two cars used in transporting Professor Bartholomew's Equine Paradox are undoubtedly the finest show cars in the world. The palace car is seventy feet long, and is fitted with bronze railings and nickel gates. There is an observation compartment at either end. The interior is finished in hand-carved mahogany, and is divided into a reception-room, two sleeping apartments, dining-room, kitchen, and a room for the band. The palace car will be occupied by Professor Bartholomew, Manager James Albert and his wife. The servants include a cook and a porter. The car for the horses is seventy-six feet long. Each horse has a stall and a bay-window to himself. The owner's portrait appears on both sides of this car. The Paradox closed a remarkably successful engagement of seventy-six performances at Atlantic City on Saturday night.

THE THEATRICAL ROSTER FOR 1892-93.

[THIRD INSTALMENT.]

DRAMATIC.

AROUND THE WORLD IN EIGHTY DAYS—W. J. Fleming, manager. Now playing, Sydney Price, George M. Kidder, W. J. Fleming, Frank Peters, C. A. Williams, J. W. Walsh, C. A. Leach, S. Halpin, A. W. Collier, J. Cochran, H. Minnick, C. Rich, W. P. Kitts, A. G. Harris, C. A. Cochran, W. Jordan, C. Clark, L. Bogart, G. Edwards, K. P. Williams, H. Sammis, W. A. Cattell, W. Ayres, W. Brown, J. Cochran, Lizzie R. Richelle, Minnie C. Rees, and Irene Gurnett.

AUGUSTIN NEUVILLE CO.—J. J. Hild, manager. Tour began at Philadelphia Sept. 5. Augustin Neuville, Edwin Brown, John L. Clark, W. H. McBride, Phil Hunt, Frank Walters, Lillian Barlow, Ethel Brown, and Minnie Campbell.

A WOMAN'S OATH.—Frank Howard and Robert Atkins, managers; Charles Hess, advance agent; J. Fisher, musical director. Lillian Rushton, Robert Atkins, Will E. Roundy, W. L. Bates, Robert Bell, Lottie Hill, and Lulu Van Metet.

BRONRIDGE THEATRE CO.—Alice Kemp-Ella Thompson, Hilda Esklema, Little Florence, Fannie Bronbridge, Harry Bronbridge, Paul Charles, H. F. Blair, S. W. Blair, Boyd Miller, Theodore Hursh, V. E. Badger, Charles Montgomery, Pete Davis, and L. P. Sc'in.

EVA MOUNTFORD CO.—John M. Hickey, manager. Tour began at Jersey City, N. J., Sept. 5. Elmer Grandin, W. J. Cooney, H. A. Morey, Colin Varney, Myer Watts, Alice Wambold, Annie Ware, Argyle Gilbert, Minna Doerge, and Ada Vanden Gilbert.

FISHER'S DRAMATIC CO.—Phil. Fisher, proprietor and manager; Bob Quinlan, stage manager. Tour begins at New London, Conn., in October. C. E. Buckley, May Ryan, Eva Comstock, Marie Foster, Agnes Boynton, Edward Greene, Charles Thorne, Thomas Ryan, Bob Quinlan, W. H. Taylor, and W. E. Perron.

JOSHUA SIMPKINS—Reno and Ford, proprietors; Lew's Sutherland, stage manager. Ira Miller Howard, Charles W. Lane, Lettie Wright, D. E. Porter, Nellie Esmond, Archie Allen, Jeannette Rostelle, J. J. Sheridan, Lucy Revere, C. L. Jackson, C. G. Hyde, John Ernst, C. A. Owen, Frank Zelie, Thomas Riley, Harry Starr, Sidney Burford, Walter H. Garrett, and G. G. Schramm.

LITTLE NUGGET—C. A. Baker, manager; George Manderback, advance agent; E. P. Lewis, musical director. H. S. Cawthorn, Knox Wilson, Dick Chalfant, Frank Meader, Harry Talbot, Harry Rowe, Florence Wheeler, Susie Forrester, Mary St. John, and Kate Purcell.

MIDNIGHT ALARM—A. Y. Pearson, proprietor; Charles H. Young, manager; Charles L. Walters, general agent. William Frederick, Frederick Julian, Charles Mortimer, George F. Hall, Thomas Meegan, Sam Charles, Ed. Mass, J. H. Searles, P. W. Wilson, C. F. Jones, Edith Julian, Flora Redding, Marie Haynes.

PARAGON THEATRE CO.—E. G. Grosjean, proprietor and manager; Liss. E. Moon, advance agent; Bob Cary, assistant; W. C. Caldwell, stage manager. J. T. Kritchfield, Bobby Gray, Misses E. Grosjean, Blanche Adams, Maude Howard, T. L. Clare, W. Somers, Will N. Smith, G. Frye and wife, H. Donaldson, J. Harper, L. Johnson.

ROBERT MANTELL CO.—Proctor and Turner, managers. Now playing, Robert Mantell, Michael Jordan, B. T. Ringgold, Frank Lander, J. M. Fedris, J. C. Elton, C. H. Odlin, J. B. Atwell, W. Moreton Baker, Alfred Sturges, H. P. Goodwin, Charlotte Behrens, Harriet Ford, Marion Earle, and Helen Baker.

ROBERT WAYNE CO.—Howard Wall, manager; John A. Himmelein, business manager; C. B. Holliday, advance agent. Tour began at Delphos, O., Aug. 25. Mr. and Mrs. Robert Wayne, George Kendall, Harry Barrymore, Fred. E. Beane, Herbert Sears, B. S. Blanchard, Nina Saville, Carrie L. Kendall, and Lillian Graythorne.

THE OPERATOR [Corrected]—Newell Brothers and Dinkins, proprietors; T. W. Dinkins, manager; E. B. Ludlow, business manager; Stuart Taylor, business manager; W. H. Hall, stage carpenter; H. H. Decker, properties; Frederick Green, lithographer. Tour began at Philadelphia Aug. 29. Willard Newell, William Newell, George Heath, W. J. Wheeler, Stuart Taylor, Thomas Maguire, T. S. Malcome, Henry Tuthill, T. F. Gordon, F. W. Williams, Mark Robson, Frank S. Stone, John Franklin, W. W. Hall, H. H. Decker, Ella Gardiner, Jessie Wyatt, Agnes Cody, and Gertrude Dawes.

THE OATH—Lacy and Lyons, managers. Tour began at Philadelphia Sept. 3. E. P. Sullivan, J. Gordon, Charles Morrell, O. H. Cushing, Richard Eastman, H. Jacobs, Cora M. Merrill, Lottie Forrest, Elgie Edlestone, and May N. Drew.

UNDER THE LION'S PAW—Charles P. Rice, stage manager; E. M. Kunkedly, stage carpenter. Olive Gates, Mrs. Grace Gaylor, Mlle. Carlotta, Sophie Hunter, Alice Hotchkiss, Col. Edgar Daniel Boone, W. L. Granger, Dave B. Wood's, Charles P. Rice, Charles O'Brien, James H. Griffin, W. J. Chamblain, Frederick Hall, J. B. Eveson, Edwin Kendall, Frank Wales, and Joseph Ford.

COMEDY.

ATKINSON'S COMEDIANS—Will E. Atkinson, manager; George M. Newton, advance agent. Hurden B. Clark, A. P. Ferguson, Will E. Atkinson, A. B. Atkinson, Julia Clark, Jessie Harris, Alice Moor, and Lillie Gladys.

ARISTOCRACY—Charles Frohman, manager. Tour begins at New York in October. Frederick Bond, William Faversham, J. W. Pigott, W. H. Thompson, George McCreery, Wilton Lackaye, S. Miller Kent, Viola Allen, Blanche Walsh, Josephine Hall, and Edith Pickford.

ALBA HEYWOOD CO.—Alba and O. W. Heywood, proprietors; O. W. Heywood, manager; Fred. Herworth, treasurer; Fred. J. Wildman, stage manager; Harry Leinbeck, musical director. Fred. J. Wildman, Harry Stoddard, Fred. C. Hoey, Ernest Lamson, Edwin Lawrence, Genevieve Stoy, Gertie Norman, Jennie Larned, Vera De Norse, and Fred. Herworth.

BY PROXY [Corrected]—Charles Matthews, manager. Now playing, Leonara Bradley, Katherine Florence, Effie Cannino, Lizzie Du Roy, A. S. Lipman, Harry Brown, Lionel Brand, Stanislaus Stange, Harry Carlton, John Wood, and Arthur Monell.

DE LANGE-RISING COMEDY CO.—O. M. Remington, manager; Will S. Rising, business manager; Louis De Lange, stage manager; Albert Brown, musical director; Charles Ochs, master of transportation. Now playing. Louis De Lange, Will S. Rising, Alexander Clark, G. R. Pollard, George Rollins, Gilbert Gregory, Albert Brown, Agnes Stone, Lillian Cummings, Jessie Allaire, Laura Lenox, and Lottie Mortimer.

DR. BILL—George W. Sammis, manager; Victor Hannon, business manager. Tour begins at Middletown, N. Y., Sept. 12. Celie Ellis, Ida Bell, May Ward, Alice Truedelle, Mary Breyer, Grace Harper, Ernest Bartram, Will Miller Hannon, Elie Pollock, Walter G. Horton, Charles Carter, and Charles Deihl.

JOHN DREW CO.—Charles Frohman, manager; G. W. Pressbury, stage manager. Maud Adams, Mary Shaw, Nannette Comstock, Annie Adams, Marie Greenwald, Florence Robinson, Harold Russell, Harry Harwood, Frank Lamb, Leslie Allen, Frank Burbeck, Joseph Allen, and Thomas Wise.

JOSEPH MURPHY CO.—R. Carey, manager; I. J. Showles, advance agent. Belle Melville, Josie Fontaine, Ella Baker, F. De Vere, W. T. Sheehan, Paul Scott, J. R. Hutchinson, F. Kildav, J. O'Day, Daniel Thompson, and E. L. Duane.

J. K. EMMET CO.—Now playing. J. K. Emmet, Emily Lytton, W. P. Sheldon, J. R. Gildersleeve, Florence Germaine, Baby Spencer, Bertie Young, Frankie Fair, Baby Henriques, Vernon Ramsdell, Paul Mathews, Charles McDonald, Frederick O. Sheldon, Goodman Brave, Emma Walser, and Martha Jenness.

JOSIE MILLS CO.—Josie Mills, Kate Denin, Sidna Norvella, Mamie Bolger, Frank Ambrose, John J. Owens, John Sheridan, W. Robson, Charles E. Cairns, J. W. Turnbull, E. E. Barnstead, Jr., and Fred. W. Robinson.

LITTLE TRIXIE—Fred. Robbins, manager; M. F. Luce, business manager; Sanford B. Rigsby, advance; W. Morris Ellis, musical director. Nat. Franklin, Harry Mitchell, Harry Beck, W. E. Owens, Master Hugo Cannon, May Smith, Ruth Craven, Gertie Williams, and Teddy Wesley.

MIDDAUGH'S COMEDY CO.—T. D. Middaugh, proprietor and manager; Charles Middaugh, business manager. Jessie Middaugh, Fannie Ogden, May Woods, Allen Wightman, W. J. Woods, M. L. Kinsey, Fred. Sawyer, Walter C. Bailey, Prof. J. B. Danecher, Charles Rockwell, George Dunbar, David Reece, Charles Lincoln, and Ellis G. Kerr.

METROPOLITAN COMEDY CO.—De Wier and Grayson, proprietors; G. B. De Wier, manager; M. Grayson, treasurer; E. J. Grayson, business manager; Matt Nascher, advance agent; James Levering, stage manager; Ed. Gilmore, master of transportation. Tour began at Phœnixville, Pa., Sept. 5. Tula Melville, Fanny Yorke, Mabel Clousley, James Levering, Albert Nash, George Greer, Garly Butler, Harry Wilson, and Ed. Gilmore.

NEWTON BEERS' COMEDIANS—H. E. Wheeler, manager. Now playing, Newton Beers, Emily Keane, Mar on Clifton, Hattie Havens, Nettie Hamblin, Alice Marguette, Ruby Martelle, Edward Eagleton, George Solden, Henry Willis, Clifford Kendall, and Jack Greig.

OLD JED PROUTY—Now playing. Richard Golden, Dora Wiley, Annie Phillips, Louise Osborn, Mrs. F. C. Wells, Millie Smith, Little Ollie Smith, Tom Walker, Joseph Convers, Harry Rich, F. C. Wells, W. C. Holden, Frank R. Jackson, Fred. Wright, H. M. Morse, Thomas Wardwell, and Master James Carroll.

SPOONER COMEDY CO.—B. S. Spooner, manager; Harry Fernandez, stage manager; Will McAllister, advance agent; Roy Hair, Fred. Ashton, Malcolm Williams, Frank Hall, Charles Rummel, L. E. Beach, K. K. Spooner, Edna May, Cecil Spooner, Olive Grove, Hattie Bryan and Mohie Spooner.

SHAM-A-FOUR CO.—Charles Hollertz, manager. Tour begins at Beatrice, Neb., on Sept. 21. B. W. Miles, Sadie Stephens, Fay Ten Eyck, Mollie Maxwell and Rose Huntley.

THE PRIVATE SECRETARY—Tour began at New York Aug. 29. Edwin Traverse, William Fairbanks, W. J. Constantine, Evelyn Evans, Thomas David, James Glenny, Thomas Weber, Lucy Taylor, Nellie Whiting, Joseph Whiting, Alice Fairbrother and Jane Crafton.

FARCE-COMEDY.

A TRIP TO CHINATOWN (Road co.)—Hoyt and Thomas, managers. Now playing, Laura Biggar, Caroline Boelan, Beatrice Norman, Lillian Swain, H. Gilfoil, Burt Haverly, G. A. Beane, Jr., Richard Karl, Fred. Huntley, W. D. Lewis, and Minnie Renwood.

AUNT BRIDGET'S BABY—Robert B. Monroe, manager; Roland G. Pray, advance agent; George A. Cragg, musical director. George W. Monroe, Warwick Ganor, Thomas J. Ryan, Henry Stanley, William Guiberson, Philip Ryley, T. E. Evans, Louis Foy, Charles Randall, Harry Clifton, Nellie Rosebud, Catherine Gerald, May Richfield, Florence Ganor, Edith Arnold, Minerva Adams, Tim Arnold, Mylitha Adams, and Heloise Maxim.

EZRA KENDALL CO.—Tour began at Norfolk, Va., Aug. 29. Ezra Kendall, John J. Magee, Leo Hardman, John Pro, Mortimer Roberts, I. N. Pratt, Jennie Dunn, Carlotta, Louise K. Quinten, Marie A. Sanger, and Connie Thompson.

EVANS AND HOEY CO.—(Corrected)—W. D. Mann, manager; Will J. Block, advance agent; J. T. Galloway, stage manager; Will P. Brown, musical director; P. T. Johnston, property master. Minnie French, Lillian Markham, Lillie Allston, Madge Yorke, Helen Douglas, Florence Wilson, Myra L. Davis, Leona Amrose, Effie Chamberlain, Charles E. Evans, William Hoey, M. J. Sullivan, Wm. Henry Whyte, R. N. Guyse, Hugh Mack, William Keough, and Peter Randall.

FRANK M. WILLS CO.—(Corrected).—James Shesgreen, manager; W. W. Downing, advance agent; James Whitney, musical director; Paul Boardman, stage manager. Now playing, Frank M. Wills, Edward Warren, Bart W. Wallace, George S. Meech, John Burton, Frederick Ormonde, Howard Whitney, Paul Boardman, Mattie Beauford, Bessie Warner, and Ella Fontainebleau.

TELEPHONIA—Frank Rich, manager. Tour began at Philadelphia Aug. 27. William (Yankee) Koore, James Callan, Bill Williams, Marie Bartlett, Lillie Madison, Cora Pryor, and Mme. Zanfretta.

OPERA.

GILBERT OPERA CO.—Bert St. John and Burt Klunk, proprietors; Burt Klunk, manager; J. C. Willard, advance agent; J. B. Bully, musical director. Georgie Tompkins, Alice Mayhew, Lou Carver, Mabel Holden, Pearl Marvin, Josie Caselle, Mabel Jordon, Bert St. John, Harry Stedman, John A. Pratt, William Kramer, Frank Caughling and J. D. Raymond.

MARIE GURNEY ENGLISH OPERA CO.—Now playing. Marie Gurney, Frank Walsh, T. Arundel, John Read, Edna Thornton.

NEW ORLEANS FRENCH OPERA—M. Mauge, manager; M. Lagvel, musical director. Season begins at New Orleans in October. M. Raynaud, M. Lafarge, M. Coutellier, M. Chauvreau, M. Deturius, M. Malzac, M. Hourdin, Mlle. Jeanne, Mme. Lemaire, Mlle. Rondus, Mlle. Mounier, Mlle. Urbain, Leo Sanite, and M. Lematte.

TAR AND TARTAR—Mullaly Brothers and Rosenthal, proprietors; John Rosenthal, business manager; J. E. Nichol, musical director; A. M. Holbrook, stage manager. Tour began at Detroit Aug. 22. Jennie Royce, Fred. Frear, William Pruette, Charles Meyers, H. M. Ravenscroft, Annie Meyers, Mathilde Cottrelly, Miss Blanchard, C. Watson, and Charles Priest.

VARIETY.

LILLIAN EAPLE'S GAIETY GIRLS—F. E. Goodwin, manager; J. K. Boothour, advance agent. Tour began Sept. 5. Lorenzo and Lotta, Carleton and Andrews, Professor Main, Nellie Williams, Professor Jarette, Susie Goodwin, Frank and Pearl Diamond, Clifford and Bell, Lillian Earle, Miss Tiffany, Miss Comstock, Miss Lavelle, Miss Irving, and Stella Long.

RUDOLPH ARONSON'S—Rudolph Aronson, manager. Season begins in September at New York. Mme. Lydia, Mme. Abdalla, the Bonitas, Mlle. Nava, the Edourdos Quartette, M. Bruet and Mme. Riviere, M. Sarina and Mme. Lalo le Diable, Hill and Hull, Mme. Fougere, M. and Mme. Tiscot, Mlle. Armand Ary, Mlle. Buclere, Mlle. La Goulue, and Mlle. Adelina Sozo.

SPECTACLE.

DEVIL'S AUCTION—Charles H. Yale, manager. Mai Estelle, Josie Sisson, Carrie E. Perkins, Jean Mawsons, Henry M. Browne, Thomas H. Plumer, W. Wallace Black, William Ruge, Eddie Snow, John Wagner, William Vanderslice, William Young, Harry Coolage, Henry C. Cadosa, Francis E. Reiter, the Brothers Boratz, the Three Lorellas, Aurelie Coccia, Harry Sweatman, W. M. Bates, James F. Byth, Conchertina Chitten, Adele Amore, Millie Holden, Annie Holden, Madge Torrance, Laura Ziefle, Louise Freeman, Annie Errington, Josephine Julian, Birdie Deshon, Marie Coccia, Prissie Maxwell, Frank Inman, Alice Nolan, Libbie Blanchard, Minnie Shurtz, Clara Maybell, Becky Taylor, and Bessie Clayton.

VAUDEVILLE.

CITY CLUB—Thomas E. Miaco, manager; C. G. Ball, business manager; Robert Fulton, treasurer; Charles Belmont, stage manager; Ed. Mueller, musical director. Phyllis Allen, Fannie Everett, Kittie Wells, Carrie Fulton, Kittie Emmett, Sophie Erbs, Clara Cascadin, Mamie Cascadin, Lone Miller, Marie De Wolff, Gracie Hill, Lucy Weston, Fay Morell, Lew Hawkins, Harry Bryant, Bob Emmett, Tom Rooney, and Charles Belmont.

HEINRICH CONRIED returned the other day by the *Augusta Victoria* from a four months' tour in Europe. He has a new operetta by Suppe, The Twins, one by Johann Strauss, Princess Ninetta, and a third by Czibulka that has not yet been named. The operetta company now playing at Carlsbad has been engaged by Mr. Conried to give a season of eight weeks in this country. Dillinger, the composer, is the leader of this company.

OBITUARY.

An incident connected with the recent death of a professional, Lizzie Hardy, in Los Angeles, Cal., illustrated the proverbial charitableness of theatrical people. Miss Hardy was an old and capable actress, and a maiden lady of sterling integrity, respected by all who knew her for her fearless honesty and many noble traits. She had followed the profession from early girlhood, and in recent years had been prominent for clever character work with leading attractions. She died suddenly of pneumonia at a hospital where the Captain Swift company, of which she was a member, had placed her upon leaving Los Angeles. Thus she was left alone, among strangers, thousands of miles from Pittsburg, Pa., where she made her home with an aged parent of whom she was the main support. Her funeral was arranged for and conducted by the manager and attachés of the Los Angeles Theatre, and their liberality and kindness thus shown to a stranger was commended upon by Manager Harry Miner, who was in Los Angeles at the time. The body was interred in Evergreen Cemetery, where a single grave was purchased by the same kindly persons. Early in the season Miss Hardy had been a member of the Gus Williams' company, the character part in which she relinquished in favor of the Captain Swift engagement. Afterward, when the Gus Williams company visited Los Angeles, two of its members went to Miss Hardy's grave, which they found had been left in an unsightly condition, and for the proper care of which they arranged with the superintendent of the cemetery. When the other members of the company heard of the lonely, unmarked grave, they immediately responded so generously to a subscription that a sufficient amount was raised for an appropriate headstone and footmark to her memory. Although the deceased had been with the company when it was differently organized, and few of its present members had known her, the act was, nevertheless, spontaneous and unanimous. The little monument erected by them is of marble, representing a scroll resting on a solid column, inscribed with a fitting epitaph and the words, "By Her Professional Friends."

Isabel Campbell, a member of Daly's Theatre company in 1888-90, and also known as a newspaper writer, died on Saturday night, Aug. 28, at Highland Falls, near West Point. Her home was Fort Leavenworth, Kan., where her parents died. Miss Campbell was engaged to be married to Cadet Pattison, of Indiana, an intending graduate of West Point.

A promising young French actress, Déa Dieudonné, died recently. Her father was a manager, and she was graduated from the Conservatoire, thence going on the stage of the Odéon. Here she quickly became a favorite, winning special distinction as Jessica in The Merchant of Venice. She was highly praised by Sardou for her impersonation of Benjamine in Nos Intimes.

Mina Wesner, a vaudeville actress and a niece of Ella Wesner, died on Tuesday night of last week of consumption, at her home, No. 42 East Fourth Street.

ROSE COGHLAN'S PLANS.

Rose Coghlan's season will begin in Montreal on Oct. 10. After a brief tour her annual New York engagement will be played—this year at the Star Theatre. She will produce her brother Charles' new comedy, The Check Book which was performed successfully last season in Chicago and Washington. Miss Coghlan will be specially supported by Charles Coghlan, John T. Sullivan and by probably the strongest company that she has yet surrounded herself with. Sam F. Kingston, who has been with Al. Hayman the past two seasons, is engaged as business manager.

MATTERS OF FACT.

Cordie Davega, who last season played the little maid in The Burglar, has been engaged for The Vendetta.

J. Herbert Mack, the well-known singing character comedian, is at liberty. Mr. Mack's ability is too well known to require mention here.

Drew Donaldson is at liberty. Miss Donaldson possesses a mezzo-soprano voice of fine quality, and was for three years a favorite member of the Casino company.

The C. D. Hess grease paint and stage make-up articles are highly recommended by prominent professionals, and can be purcased or ordered at all first-class drug stores.

The Philadelphia *Item* devotes more space to theatrical matters and the movements of professionals than the other Philadelphia dailies, and it is therefore read by more actors than any other paper. Managers of attractions playing Philadelphia this season ought to use the *Item's* business columns.

The Criterion Theatre, Chicago, will open its twelfth season about Oct. 1 as a high-class vaudeville house. Extensive alterations and improvements will be made previously to that time. Charles Engle will manage the house.

H. Greenwall's office in future will be at the Union Square Theatre, where all business in connection with his enterprises will be transacted. During Mr. Greenwall's absence in the South Mr. Soeskind will take charge, and on his return will go South.

Frank Karrington has made a hit in the part of Tom Dawson in Underground.

Carroll Johnson in The Gossoon played to the capacity of Pope's Theatre in St. Louis last week. The play is a favorite in that city.

This is the third season that The Limited Mail has opened Heuck's Opera House, Cincinnati, and the theatre was crowded all last week. The cast is strong, and all the scenery and mechanical effects have been greatly improved.

The Beckwith Memorial Auditorium at Dowagiac, Mich., is one of the handsomest and most complete theatres in the State. It has a seating capacity of seven hundred, and Manager A. B. Gardner has a few open dates for first class attractions.

Manager H. E. Henderson, of the Opera House, at Kokomo, Ind., wishes a good attraction to open his new house on Sept. 9.

C. Garvin Gilmane, who has for the past two seasons had charge of the amusements at Congress Hall, Cape May, is at liberty.

James F. Hayes, the musical director of Jennie Yeamans' comedy, 12 P. M., has composed some very pretty numbers for that comedy, notably the song and dance done by Miss Yeamans and Alf. Hampton.

An art manufacturer advertises in this issue for a gentleman well acquainted with theatrical managers to canvass, on commission, for artistic souvenirs.

E. P. Fox, of 144 West Thirty-sixth Street, has entertained several prominent professionals at his house, and all were delighted with the perfect service and excellent appointments of the establishment.

THE MIDNIGHT SPECIAL

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NOTE TO MANAGERS!

When the little comical "Early Birds," who have been out hunting worms against the combined forces of "hot weather," "strikes" and "election fracases" return and you have open dates, call on or address

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Care KLAW AND ERLANGER.
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is guaranteed to produce a THICK, SOFT AND BEAUTIFUL head of LONG, FLOWING HAIR in 8 to 12 WEEKS. A purely vegetable and positively harmless compound. Endorsed by leading physicians. Two or three packages will do it. Price, 50 cents per package, or three for $1. Sent by mail prepaid. BAILEY SUPPLY CO., COOPERSTOWN, N. Y.

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The Vendetta.

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The Nautical Comic Opera,
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Roof Garden entertainment 8 to 12 nightly.
Admission 50 cents. Including both entertainments.

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SPECIALTIES, NOVELTIES,
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DE WOLF HOPPER
THE INCOMPARABLE
WANG
Evenings at 8. Matinee Saturday at 2.

THE MARIE GURNEY
ENGLISH OPERA COMPANY

Marie Gurney, mezzo soprano and comedienne, formerly with the Strakosch Italian Opera Company.

Richard Lansmere, late of the Crystal Palace and Olympic Theatres, London, Eng.

Madame Marie Gurney begs to inform managers that she has leased the Criterion Theatre, Brooklyn, for a season of opera, commencing Aug. 29, 1892, and will present a varied repertoire previous to going on tour, for which she invites dates from responsible managers.

The repertoire consists of H. M. S. PINAFORE, MARITANA, GYPSY QUEEN (an adaptation of Balfe's Bohemian Girl), LA MASCOTTE, PATIENCE, OLIVETTE, and MRS. BROWN'S TRIP TO TURKEY (a new and original comic opera which will be presented for the first time in this country).

Madame Gurney will be supported by a powerful cast and an efficient chorus of 30 voices. New and magnificent costumes, etc., etc.

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In the new play by Miss M. Merington,
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Second and last week of
Dan McCarthy's Irish Drama,
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Next week—THE PAY TRAIN

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In the Successful Comedy
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CHICAGO.

The regular season of the Columbia opened Aug. 29 with Charles Frohman's Lost Paradise. Some changes are noticeable in the cast since it was seen here before, chief among them Elaine Ellson, now playing the part of Nell, formerly played by Maud Adams. The Lost Paradise will be presented throughout the first week, after which Mr. Frohman will give The Councilor's Wife, a comedy-drama by Jerome K. Jerome and Eben Philpot.

The clever soubrette, Annie Lewis, came this week to the Grand Opera House, and presented her new and thrilling comedy-drama, the Nutmeg Match, to Manager Hamlin's large clientele. Miss Lewis appears to great advantage in the leading part of Cinders, and acts it with a rare and enjoyable zest, and with much intelligence and understanding of what her part calls for. The piece, seen here for the first time, is a strong one, skilfully constructed by William Haworth. It is full of Yankee humor and pathos—and love; also introducing a "real pile driver" in full operation. The story is pretty. The co. supporting Miss Lewis is composed of Henry Herman, E. A. Eberle, Earl Brown, Frederic Perry, Helen Westhersby, Mrs. E. A. Eberle, Mrs. Denham Rouse, and others, and are all capable artists. Frank Daniels in Little Puck 4-10.

The Charity Ball has always been a popular and a welcome attraction in Chicago, and Daniel Frohman's Lyceum Theatre co. enjoys the favor of this city's theatregoers as few other cos. can boast of. This week this co. is presenting The Charity Ball at Hooley's pretty theatre, and drawing large and exceedingly fashionable audiences. Every year for the past four, Mr. Frohman's co. has opened Hooley's regular season, and always brilliantly, and this is proving no exception to the rule. The same co. will be seen in The Grey Mare next week.

The collection of clever people presenting Blue Jeans at McVicker's Theatre are receiving very favorable notice for their enjoyable and praiseworthy acting in that piece; Misses Burt, Goldthwaite, and the Messrs. Moreland, Henley, and Shaw particular. The piece is having a very prosperous run, even excelling last season in point of receipts. On next Monday Julia Marlowe will be welcomed by Chicago admirers at this theatre. Miss Marlowe has not been in Chicago for some years, and a great deal of interest is felt in her coming engagement, when she will appear in repertoire.

The fourteenth week of gorgeous Ali Baba began Sunday at the Chicago Opera House to a continuation of the packed houses which have prevailed during the protracted run of this astonishingly fascinating extravaganza. A fourth edition of the piece is expected soon, but novelties are at all times added.

Tony Farrell appeared Sunday night at the Haymarket Theatre before a large audience with My Colleen, lately presented by James A. Herne at McVicker's. Mr. Farrell at that time taking the leading part, as now. It is an Irish comedy with a more or less indelicate story running through it, to which I have alluded before. Co. good. The Dazzler 4-10.

For Revenue Only, Milton Nobles' latest attempt at play writing, was produced at Havlin's 25. Melodrama intermingled with horse-play make up a very entertaining performance for galleries. The humor, it must be acknowledged, is at times clever and very infectious. If Mr. Nobles intended the piece for a comedy, he has shot wide, very wide of the mark; he probably thought when writing, that a little of the farce and a little of the more serious would about strike the happy medium, but he is now aware of his mistake. The "comedy" is supposed to satirize politicians, but is more to the satirizing of newspapers and newspaper men in general. The story is of a rich banker running for Congress on the third party ticket. He takes a fancy to a young, ambitious and unscrupulous reporter who comes to interview him and who meets the banker's niece, falls in love with her; affection reciprocated; everything goes along smoothly; reporter running banker's campaign; the reporter's supposed father, a sailor, returns from a voyage and discloses the fact that the reporter is not his son but the banker's. The banker is defeated in his campaign, welcomes his long-lost son with open arms, and everything, of course, ends suitably to everybody concerned. Cast: Tom Knowall, Milton Nobles; Jefferson Potter, Luke J. Loring, Durham Perry, Clarence Arper; Job Knowall, Frank Drumeir; Anthony Waddles, E. H. Sullivan; Lysander Flanigan, Louis F. Howard; Adolph Schmidt, H. S. Foringer; Wayback Jenkins, Charles P. Morrison; Deacon Jarvis, Charles Bailey; George Washington Johnson, John H. Ready; General Delancy Smythe, B. A. Long; Major Belamy Brown, A. F. Acker; Herr Petropoorvissey, F. W. George; R. Emmett Duffy, C. U. Laighter; Rose Merrywin, Dollie Nobles; Violet Merrywin, Lovena Atwood; Cornelia Sawin, Mary Davenport; Mary Ann, Genie Harlan.

Mr. Nobles was inclined to get into a Prom Sire to Son sort of acting in his love-making scenes, but otherwise was droll. He would appear to much better advantage if he would dress like a gentleman instead of a shabby gambler, and a little make-up would work a vast improvement in him, too, acting the part of a young man of twenty-six years, and looking every year his age. Mrs. Nobles acted the part of Rose Merrywin sweetly and meritoriously. She sings incidentally; her voice is not at all suited to the stage, being too low, and her song could much better be missed. Frank Drumier should also make up older. The rest of the co. was good. The theatre was well filled on the opening night.

Dangers of a Great City, with Doré Davidson and Ramie Austen in the leading roles, form Havlin's attraction this week. A Barrel of Money 4-10.

Haverly's Home Minstrels are doing a large business at the Casino. New ballads, jokes, etc. Press Eldridge is a clever end man and all-round comedian, and makes a worthy successor to Billy Rice at the Casino.

The report of Kate Claxton's retirement from the stage appears to be unfounded, as she is now billed at the Alhambra this week, playing her old-time success, The Two Orphans. Business is rushing, I am informed, and Miss Claxton is repeating her life success as the blind girl, Louise. Hands Across the Sea 4-10.

The Academy of Music presents to its patrons this week Little Goodie in The Rocky Mountain Waif. Good houses.

The Windsor Theatre has Frederic Renolds in The Australian. New scenery and mechanical effects have been prepared for this engagement. The Postmaster 4-10.

The Standard opened Sunday with a new Swedish dialect comedy, entitled Ole's Luck. The co. is headed by C. P. Hall.

The contract for the railroad transportation of the Ali Baba co., etc., was closed last week, and calls for a special train of seven cars. The co. for the road will consist of 225 people, and will travel some 12,000 miles. Bertha Ricci will soon become a member of the co.

Lillian Russell arrived here Monday for a few days' visit to her home.

Chicago is to have a genuine London music hall. In fact, a counterpart of the Empire Music Hall, of London, even to the reproductions of its ballets, etc. Messrs. George W. Lederer and Harry Weil have leased from its owners the old and now unused Jackson Street Armory, formerly occupied by the First Regiment, and these gentlemen intend to expend $100,000 in building one of the prettiest theatres in Chicago—the seating capacity to be 1,725, outside of the roof garden which is also to be built. The stage will be 72 feet deep by 42 wide. Everything will be first-class, and fitted up with every modern improvement. The highest priced seat will be $1.50. The lower floor will be fitted up with tables, on which refreshments will be served; smoking will be allowed, as in London. Mr. Lederer will do the booking for the house, while the business management will be done by Mr. Weil. Mr. Lederer will leave for London in a few weeks to secure attractions and enter into arrangements whereby he will be allowed to duplicate the Empire Music Hall's ballets and spectacles. The name of the house has not yet been determined upon.

Wallace D. Shaw, of the Blue Jeans company, and Dollie Kline, of The County Fair, were married in this city on Tuesday afternoon, Aug. 30, by the Rev. Henry G. Perry, chaplain of the Chicago Lodge of Elks. It is probable Mrs. Shaw will remain with her husband, and join the Blue Jeans co. as an understudy.

Hooley's Theatre unfolded a new curtain Monday evening, representing The Flight of the Fairies. It was painted by A. W. Street. It is exquisitely done, the colors blending in perfect harmony.

LYSTER J. CHAMBERS.

BOSTON.

This is Labor Day week, and all the houses of the city are now open. In each a special matinee was given on Labor Day.

First in importance comes the opening of the regular season at the Museum with Agatha, Isaac Henderson's dramatization of his own novel, "Agatha Page." In the opening bill the prominent members of Manager Field's new co. are shown to great advantage. Of old favorites, Marie Burress George W. Wilson, Olive Homans, Fanny Addison, Charles Blanchard, and Charles T. Fey have parts in Agatha, and Alfred Hudson resumes the position which he left four seasons ago. Those of the newcomers who have parts in the opening bill are Robert Edeson, Mary Hampton, Ethelyn Friend, Howell Hansel, and Sidney Booth. Entirely new scenery has been painted for the presentation by Ed. La Boss and William Gill.

At the Columbia, the second season was opened by the first presentation in America of the farcical comedy, The New Wing, which made so pronounced a hit at the Strand in London. Manager Frohman has selected a clever co. for the production of the piece, and, with so many local favorites in it, there is no reason why the play should not receive a long run at this popular house. But it will not hold the stage for a very long period, as Settled Out of Court is to be brought here soon with the same co. that is now presenting it in New York.

So much of novelty has been infused into 1492 since it was presented in Boston that it is practically a new burlesque as presented at the Park. New faces, new songs, new scenery and new costumes are now given, and the merry conceit has begun a career that cannot fail to prove a money winner. From the way that the season starts out at the Park it looks as if Rice's Surprise Party would stay there until far into the Winter.

Still another dramatic novelty, as far as Boston is concerned, is at the Globe, where The Danger Signal is being given with its realistic railroad effects. The honors are taken by Rosabel Morrison, who has not been seen here for many seasons. Hanlon's Fantasma 12-17.

Among old favorites returning to Boston this week, Denman Thompson is foremost. The Old Homestead is on at the Boston for the next eight weeks. The co. is practically the same as that which was seen in this piece at the Boston for three months last season, the only important change being in the part of Happy Jack, which is now played by Frank Thompson.

Thomas E. Shea, a bright young melodramatic actor, is playing his first important Boston engagement at the Howard Athenæum. Mr Shea is a Cambridge boy, and has hosts of friends who have improved the opportunity of seeing him whenever he has played near the city and who may be counted upon to pack the Howard all this week. Mr. Shea is a powerful actor of much promise, and his friends are gratified at his success. He presented Escaped from Sing Sing and Barred Out during the week. Wood and Shepard's Specialty co. 12.

Two successful engagements have already been played in this city by Tuxedo, but that is no reason why George Thatcher and his clever associates will not be sure of crowded houses all this week at the Hollis Street. This combination of farce-comedy and minstrelsy seems to be just the thing that Bostonians like to see.

This is the second engagement that Fanny Rice has played at the Bowdoin Square since its opening last Spring, but this one bids fair to be accompanied by even greater pecuniary returns than that of last season. Many of the favorites of last season's co. have been retained, but many new faces and new features have been added to brighten the performance. The Power of the Press 12, and not James O'Neill as I announced last week. Mr. O'Neill will produce his new romantic drama, Fontenelle, at this house 19.

Although Frederick Paulding is not with The Struggle of Life this season, that melodrama is being presented by a co. even stronger than last year. The audiences at the Grand Opera House are exceedingly large, and a successful engagement is assured. In the specialty complement to the entertainment Carmencita still remains a powerful feature, but Nada Reyval, the electric chanteuse, divided the honors with her.

These are the last performances of Puritania at the Tremont, and with regret Boston theatregoers take their leave of the most phenomenal light opera success that has been seen in Boston for many seasons. It is with pleasant anticipation that all look forward to the week's engagement of the Mankin-Mason Comedy co., which begins 12, when we shall see again those pronounced Museum favorites, Annie Clarke, Junius Booth and Jack Mason.

Theresa Newcomb is the attraction at the Palace this week, and New Mexico is the play in which she appears.

Oliver Doud Byron's old success, Sentenced to Death, is being played at the Grand Museum by a co. headed by Kate Glassford and Charles Barringer.

Another attractive specialty is on at the Bijou this week.

Those who were familiar with the old Boylston Museum, which has been known of late years as the World's Theatre, will be considerably surprised when the Lyceum Theatre is opened 19. In its old form the house had but one gallery and could seat only about 800 persons. In its reconstructed auditorium will be seen two ample galleries, and there will be seating accommodation for 2,500 spectators, while there will be standing room for more. Work on the reconstruction of the building has been going on since the middle of June, but operations were delayed somewhat by the interference of the department for the inspection of buildings. All their suggestions for alterations have been carried out and the changes have been made exactly as they desired. There was a large amount of space in the building which had been used for promenades but by the changes Manager Clough has been enabled to construct broad staircases giving extraordinary freedom in reaching the galleries. The prevailing color of the interior of the house will be peacock blue and the upholstering will be of the same tint. The house will be lighted by electricity, for which a special plant has been constructed in the building. The method of illuminating the auditorium will be striking. The galleries, which are to be decorated in white and gold, are divided into panels, in the centre of each of which are two lions' heads, and each lion bears in his open mouth an incandescent lamp globe. Three large fans have been constructed in the building to provide an excellent system of ventilation. The ceiling is constructed of light steel, artistically panelled, and tinted in peacock blue and gold. There are only four boxes in the house, two on each side of the stage, slightly raised above the level of the parquet. The stage has been enlarged and will have a depth of 35 feet and a width of 32 feet. Elaborate scenery is now being painted for use the coming season. A separate building at the rear of the theatre will be devoted to the storage and painting of scenery and to dressing rooms. Two performances daily at popular prices. Austin F. Gibbons, formerly of the Bijou, is business manager.

Daniel Sc Crandon is soon to make his debut as a professional actor at two special performances at the Hollis Street. Mr. Crandon's appearance as Richelieu at an amateur performance in Chelsea last Winter was so well spoken of that he has decided to adopt the stage as a profession. He is the secretary of the Liberal Union Club and had a jewelry store on Hanover Street, but he has disposed of that. He is also a licensed preacher in the Unitarian denomination, and at one time he occupied Rev. Minot T. Savage's pulpit in the Church of the Unity. He is about forty years of age. He will appear in tragedy, and will probably make a tour of New England after his Boston appearance.

Phil. Shea, of the Tremont staff, has been delayed on his return from Europe on account of an accident to the steamship on which he was to have sailed.

Roland Reed and the members of his co. were invited to spend the day at Lexington 30. Their host was Francis B. Hayes, whose large estate is the handsomest in the vicinity of Boston. A special car was reserved for the party, which included Mr. Craven, the author of the new comedy which Mr. Reed is to produce in Chicago in November, and Ned Taylor, of the By Proxy co. The day was delightfully spent by all, an elaborate luncheon was served, and the actors returned to Boston to play to an audience that was limited only by the seating capacity of the Museum.

Miriam O'Leary has just returned from a delightful European trip with her husband, Dr. D. A. Collins. They spent a month in London. The favorite of Museum audiences expresses herself as charmed with what she saw on the London stage, but she takes exception to the mounting of a melodrama at the Adelphi, where they represented Baltimore as a place where palms abound and where people sit around in costumes better suited for the climate of mid-Africa than that of Maryland.

Barry McDonough, well known here for his excellent impersonations in light opera, is the latest addition to the Pauline Hall opera co. He plays Kilsin Burgess, the part which was to have been assumed by the late W. S. Daboll.

From all over the country applications have been sent to Charles F. Atkinson for dates for the Lillian Durell Opera co. which played so phenomenal an engagement at the Bowdoin Square. Miss Durell is to open a new opera house at Augusta, Me., 26, 27, and she will play Nignon supported by the same artists who were with her last season. It is quite probable that she will sing the part in Italian in New York during the Winter and in London next Spring.

JAY B. BENTON.

BALTIMORE.

Ford's Opera House, looking bright and attractive after the renovating and decorating it received during the Summer, opened the season with Primrose and West's Minstrels to an audience that packed the house from pit to dome. This is probably one of the best cities in the country for minstrels, and the packed house every night during the week ending 3 was proof positive that their hold on the public has not weakened in the least. The programme and performance were thoroughly enjoyable, the singers and specialists being unusually good. Ezra Kendall in A Pair of Kids next.

The Struggle of Life closed a successful week's engagement at Harris' Academy of Music 3. The play is a series of realistic scenes in every day metropolitan life, and is put on the stage in handsome, realistic style. The co. is a good all-round one, the work of William Stafford and Amelia Bingham being specially praiseworthy. The Fire Patrol next.

At the Holliday Street Theatre standing room was at a premium all the week, and Fabio Romani, a melodrama of the most pronounced type, found favor with the large audiences. The stage-setting was exceptionally good and the co. a good one. N. S. Wood next.

Theresa Newcomb drew two good-sized audiences daily to the Howard Auditorium 29-3 with her highly sensational drama, New Mexico, in which she appeared to decided advantage in the dual role of Mark and George Stanley. In the museum annex, Manager Keenan has added several new features, and the Gypsy camp, presided over by Queen Olive, is one of the chief attractions. Howard Auditorium Burlesque co. next.

Fields and Hanson's Drawing Cards drew crowds to the Monumental Theatre 29-3, and gave an excellent variety programme. Hill's New York Vaudeville co. next.

George W. Rife, of the firm of Rife and Houck, managers of the Holliday Street Theatre, sailed for Europe last week on a pleasure tour.

George Eyland, scene painter at the Front Street Theatre, fell from the balcony into the orchestra of that theatre last week and injured himself severely.

HARRY P. GALLAGHER.

PHILADELPHIA.

The most noteworthy opening of the week is that of the Newell Brothers, more popularly known as the twin stars, in their new play, The Operator. The history of Philadelphia theatricals can hardly reveal another instance where the first appearance of a new star in a new and untried play was received with the warmth of approval that the appearance of William and Willard Newell created. The success of both play and players was well deserved, however, the merits of both being speedily recognized by the large audiences attending the Empire. The story of The Operator has already been narrated in THE MIRROR, and it suffices to say that it is brimful of sensational surprises in the shape of scenic effects and situations, and is well constructed. A very effective shipwreck scene and the crashing of a locomotive through a large trestle are two mechanical effects that bring the house down. The play is full of action and, unlike most dramas of its kind, not too talky. The support of the twin stars is efficient throughout. Ella Gardner and W. J. Wheeler leading. The Vendetta 5-10; Ezra Kendall in A Pair of Kids 12-17.

The curtain of the Arch, under William J. Gilmore's management, was rung up 26 by a co. of burlesquers in Lon Leubrie's Telephonia. One could hardly write columns in praise of this rather tame burlesque, although its reception was of the friendliest character. The author has furnished the book in rhyme, some of which is funny, but the majority exceedingly dull. The vaudeville-loving audiences that patronized Manager Gilmore's ill-fated Central have followed him to the Arch, and as the brightest moments in Telephonia are when the members of the cast are giving their own variety sketches the audiences are well-pleased ones. "Yankee" Moore, Lillian Madison, and Marie Bartlett fill the principal roles. Night Owls 5-10; Weber and Fields co. 12-17.

Melville and Thompson's New York Day by Day made a telling hit at the National, and crowds have witnessed an accurate review of daily life in the metropolis. Plays of this class have their own distinct following in this city, and the patrons of the National are in their element when a realistic melodrama is presented. George Thompson is credited with a success above the ordinary in the German character he delineates so well. Spider and Fly 5-10; Siberia 12-17.

A. V. Pearson's successful melodrama, The Fire Patrol, is delighting Kensingtonians at the People's Theatre. The play is a frequent visitor to our city, many having been thrilled by its realistic fire patrol team and gold stamp mill. It continues a strong magnet nevertheless, as is evidenced by the numbers attending this house. W. W. Pittner, Fred. Webber, and Gertrude Berkley assume the principal roles. Harry Lacy in The Planter's Wife 5-10; Orphans of New York 12-17.

The promised production of Meyerbeer's superb opera, The Prophet, which was to have taken place at the Grand Opera House this week, has been postponed until next week, to allow of longer rehearsals. Another "Mascagni night" was on the bills for this week, Cavalleria Rusticana and L'Amico Fritz on the same evening, being novelty enough to attract a large audience. The happy fall of the thermometer has had a good effect at this house, a steady increase in patronage being noticeable. The Marriage of Figaro, Lucia, Fidelio, Rigoletto, The Jewess, and Bohemian Girl fill up the week's programme.

Manager John A. Forepaugh had the largest opening that his house has ever experienced 26. The crowd extended to the doors, and the Dark Secret was responsible for it. One would think that the successful old aquatic melodrama had given out long ago, but that hardly looks like it. It is announced, by the way, that it will never go on the road again. Augustin Neuville in The Cannon Ball Express 5-10; Fighting Fortune 12-17.

Standing room only continues to be the order of the day, and I may say night also, at B. F. Keith's phenomenally successful Bijou. Burns and Donnelly, Wilson and Davenport, Walter Hyde, and Billy Carter head the list of variety stars.

The small boy and lover of the yellow-back dime novel is in his element, for Frank L. Frayne, Jr., and his co. are paying their annual visit to the Lyceum. The Boy Ranger continues affording evident satisfaction to top-heavy houses. Rentz-Santley co. 5-10; London Gaiety Girls 12-17.

John L. Carncross' "star minstrel troupe of the world," as he terms his co., are home with us again for an all Winter season. All the old favorites received royal receptions from large houses on their reappearance, and the newcomers have begun to establish their reputation. Among the new members of the co. are Will Armstrong, Symonds, Hughes Rastus and James A. Reilly.

Corinne and her large co. are hard at work, rehearsing daily in the Palace Theatre. A novel feature of the revival of Arcadia will be a baby campaign in which the contestants for honors will be Baby McKee and Baby Ruth. Infants will be introduced by nursemaids who will assist in a lullaby song composed by Richard Stahl, the musical director of the co., who is also writing other new music for the revival. The season will open 26 in the Chestnut Street Theatre, this city.

Everybody is hard at work rejuvenating the historic old Walnut. A large amount of work remains to be finished, but everything will be completed by Sept. 5, when James T. Powers will present his new farce, A Mad Bargain.

Dick Gorman in Conrad will open the Standard 3. The house has been rebuilt on the interior to the amount of $70 000. At least this is what Manager Sam Speck claims was expended on it. Manager Holland has his stock co. in active rehearsal preparatory for Sept. 12, the opening date. Kan the Good for Nothing, and Turned Up are the opening plays. Several new faces will be seen in the cast at the opening.

Wilbur F. Bates has given up a lucrative journalistic post to go in advance of Charles Vale's Devil's Auction.

Charles Dickson in Incog will open the Broad Sept. 5.

Thomas Q. Seabrooke will make his stellar debut before a Quaker City audience 5 in The Isle of Champagne. The engagement is for three weeks.

The clever Lilliputians will reveal their new burlesque, Candy, at the Opera House 5. Few organizations are more popular here than these gifted little folk, and it is safe to predict a profitable stay.

Urania, or A Trip to the Moon, is the attraction booked to open the Park 29.

Manager Jermon's Kensington Theatre will open 5 with Fabio Romani.

Charles Vale's Devil's Auction will go out this year with an almost entirely new equipment. New costumes and scenery were necessitated by the burning of the Central in the Spring, everything being destroyed. Herman Perlet, the composer, has written an entirely new score for the spectacle, and some of the numbers are said to be unusually fine.

William J. Gilmore has not started as yet to erect his new music-hall on the ruins of the old Central, but he soon will. It is stated that his lease on the Arch is only for one year. Who will be the next occupant?

The Palace Theatre continues without a lessee.

JOHN N. CAVANAGH.

DETROIT.

At the Lyceum week of Aug. 22-3 Donnelly Miller's nautical comic opera, Ship Ahoy, was the attraction. It was the first appearance of the co. here, and it opened to a splendid house. It came with a record of long runs in Boston, New York and Philadelphia, had a strong co., good chorus and special scenery. There is any amount of fun and action in the piece, and the passing of the white squadron at Fortress Monroe, as shown in the third act, is a prominent feature. The Germaine Opera co. 5-10.

Donnelly and Girard presented Natural Gas at the Detroit Opera House 29-3. There were so many new features introduced this time, as to make it well worth hearing again. Amy Ames has returned to her first love, and is quite an acquisition to the co., which numbers among its members, in addition to the stars, George P. Murphy, Gus Hennessy and a mighty clever comedian in Sezar Midgley, whose bashful boy act is one of the cleverest bits of the piece. Among the feminine portion, Kitty Kursale, Jessie Gardner, Clara St. Maur and others. On the opening night there was an immense house, and the week's business was a very successful one. Joseph Dowling in Captain Herne, U. S. A.

At Whitney's Grand Opera House, Sadie Hasson opened 28 with a week's engagement in A Kentucky Girl, a sensational drama by Fred. S. Gibbs. Miss Hasson is well known here and very popular, and did an immense business. The play is full of sensational mechanical effects, such as a saw mill in operation, a hand-car railroad, velocipede race, train of cars, etc., all of which were introduced on the stage in good shape. The Wilbur Opera co. next.

The Detroit Exposition was opened 29, continuing for ten days, and the attendance was larger than ever before. The theatres did a large business. Mr. Sotham, the manager, is to be congratulated upon introducing all the new features of the Exposition, the success of which in his first year here, must have been particularly gratifying to him.

Secretary George H. Wilson, of the Department of Music, World's Columbian Exposition, spent a day in Detroit recently, arranging for the appearance of the Detroit Musical Society to appear in conjunction with other large choral societies of Western cities, for a week of oratorio at the opening of the Exposition next May.

Fred. C. Whitney's Wild West Show arrived here recently from Denver, where he has been giving a series of entertainments for the past month or so to large and well paying crowds. Mr. Whitney proposes to let them rest here for a time, and give entertainments soon in the large Eastern cities.

F. K. STEARNS.

CINCINNATI.

The Grand opened its season auspiciously Aug. 29 with A Trip to the Circus. The comedy is lively in action, though the first act is a trifle talky and long drawn out. The final act, representing the interior of a circus tent, afforded Viola Rivers, James Bell, Blanche Le Clair, and George Carron an opportunity of introducing some clever specialties. Of the co. John Woodard, Charles C. Maubury, and Ralph E. Cummings were notably good. The Grand's interior has been vastly improved during the Summer. Hallen and Hart 5-10 in The Idea.

The Limited Mail for the third successive year served for the opening card at Heuck's and attracted largely during week of 26-Sept. 3. Ida Collingwood in the role made familiar by Florence Bindley was entirely satisfactory, and Lew Bloom as the tramp made the character a conspicuous one. Joseph Kelly and W. J. Dixon, of the old cast, were well received. Manager Baker staged the play very effectively. P. F. Baker 5-10.

McCarthy's Mishaps with Barney Ferguson and his clever children, Marguerite and Richard, in the more important roles, amused the patrons of Havlin's 26-3. James Britton, who has replaced Hal Reid in the cast, is an improvement on his predecessor, and with Carrie Behr and Bertie Conway furnished the star admirable support. Lew Dockstader's Minstrels 4-10.

La Regaloncita made the hit of the week ending 3 at Harris' in her specialties introduced in The Wild Goose Chase. The little artist was unable to dance on the opening night owing to the non-arrival of her music. The cast of the co. embraced John H. Blackford, Dan Hart and W. L. Woodson, all of whom were satisfactory. Storm Beaten 4-10.

John Whallen's South Before the War, which scored so decided a success at the People's during closing week of past season, was equally well received week 28-3. Pete McIntosh, the colored minstrel, was accorded a most enthusiastic reception by his Cincinnati admirers. The cake walk was a feature of the programme and captured the audience nightly. Quite a number of attractive specialties are introduced during the second act. The City Club Burlesque co 4-10.

The season at Coney Island was brought to a successful close 3.

Liberati and his band will give a series of concerts at the Zoo week of 4-10.

Hunting's Railroad Circus exhibited here 30, 31 with fairly profitable results.

The executive staff of the Grand includes Lew Wiswell, treasurer; E. K. Aylward, assistant treasurer and secretary; Ed. Mayon, doorkeeper, and Harry Hopper, chief lithographer. Michael Brand still continues as musical director.

Harry Clapham, Jr., in advance of Lew Dockstader's Minstrels, arrived 29.

Will Fennessy, one of the cleverest advance agents in the business, has signed with Lillian Lewis and will do his utmost to boom that artiste's new play, Lady Lil, into success.

Manager R. E. J. Miles is suffering from his annual attack of hay fever.

Ed. Rose, of Cleveland, has replaced Charles Zimmerman in the box-office at Heuck's.

Manager James E. Fennessy has extended quite a number of invitations to his Cincinnati friends to witness the opening of his new Empire Theatre at Indianapolis 5, and at least one hundred Cincinnatians will witness the performance of the opening attraction, The South Before the War.

Manager Brady, one of the lessees of Heuck's, was in Cincinnati 28 to witness the opening of the house, as was A. L. Wilbur, of the Wilbur Opera co., who is also interested in the venture.

Tillie Coben, of this city, left for Indianapolis 29, at which place she will join A Railroad Ticket co.

Mrs. George S. Knight severed her connection with the co. playing A Railroad Ticket 27, at the conclusion of the troupe's Cincinnati engagement.

Dan Hart, whose specialties were so well received at the Highland House during the Summer, has been specially engaged at Harris' for week of 29-3.

During a visit paid Maysville, Ky., last week, I discovered the Gibney, Gordon and Gibney comb. playing Denman Thompson's Old Homestead, and Milton Nobles' Love and Law. This is one of the boldest and most notorious pirate crews in the country. JAMES MCDONOUGH.

NEW ORLEANS.

The theatres are ready for opening. The first to swing back doors on its outer portal is the Grand Opera House. The season at that house, earlier than usual, commences 4. After Dark is the opening attraction.

Manager A. St. Lorenz, of the Garden District Theatre, has returned from New York. He had announced the opening of his theatre for Sept. 18, with Regaloncita, the child dancer, and now states that the child's mother, who has had trouble with courts, will not come to New Orleans because of the existence here of a society for the prevention of cruelty to children. The opening date is, therefore, undecided.

Frank Cox, the Southern scenic artist, was in the city during the past week. He is at present working on the new Masonic Temple Theatre at Natchez, Miss., which, when completed, will cost $75,000. He expects to finish the work by Oct. 1. Cox has been doing considerable work this Summer in the South. The St. Charles Theatre in this city has been remodeled, furnished, and frescoed at a cost of $10,000. A new curtain and scenery have been placed in the French Opera House here. De Give's New Grand Opera House at Atlanta, Ga., the new Opera House at Thibodeaux, La., the Grunewald Opera House, Grand Opera House, and Eden Theatre in New Orleans, the Opera House at Pass Christian, Miss., the Academy of Music at Macon, Ga., the Opera House at Fort Worth, Tex., have all had important repairs made.

Manager Henry Greenwall, of the Grand Opera House, is in the city for the opening of his theatre.

Assistant Manager Boyle, of the Grand Opera House, is again at his post of duty.

Ed. Thurner, the advance man of Brady's After Dark, is in the city. LAMAR C. QUINTERO.

ST. LOUIS.

The Grand Opera House opened its season Aug. 28 with George M. Lederer's stock co. of comedians in Divorce Day. The latter part of the engagement Nothing but Money was given, which was also highly enjoyed. The attendance has been excellent. Ellen Burg, Alice Shepard, E. L. Davenport, and Harry Davenport played the leading parts in a meritorious manner. A Temperance Town 4-10.

Carroll Johnson presented The Gossoon at Pope's Theatre 28-3, and did an immense business. The comedy was handsomely staged, and Mr. Johnson added much to the good impression he made here last season. He has an excellent supporting co. Charles McCarthy in One of the Bravest next.

The opening of Havlin's Theatre, Sunday, Aug. 28, drew a crowd, and it has continued all through the week. The attraction was A. W. Fremont in his comedy-drama, 777. Dangers of a Great City next.

George Lederer was here looking after his co., but returned to Chicago to look after an enterprise he has there. He has leased the Armory in Chicago, and intends turning it into a theatre after the style of the Alhambra, London.

Harry Newbold, who has been the doorkeeper at the Standard Theatre for many years, now greets his friends at the gate of Pope's Theatre.

Signor Caballo, of the orchestra at the Hagan, died on 27. The orchestras of both the Hagan and the Grand Opera House sent floral designs to the funeral.

Mr. Toomey, the scenic artist, left for Columbus 29, to be present at the opening of the Henrietta Theatre. He and Mr. Noxon painted all the scenery for the house.

The Standard Theatre will open Sept. 11 with the City Club Burlesque co.

The new drop curtain at Pope's is one of the handsomest in the country, and Manager Hagan is justly very proud of it. W. C. ROWLAND.

LOUISVILLE.

George Wilson's Minstrels opened the season at Macauley's Aug. 29 to a very large house. Co. up to the usual Wilson standard. The singing is good, and Welby, Pearl, and Keys do some fine acrobatic work. Alexander Salvini 5, opening in Don Cæsar de Bazan, with The Three Guardsmen to follow.

777 closed a fairly prosperous week at the Bijou. James B. Mackie followed in Grimes' Cellar Door to good business. It has been much improved since last season, and Mr. Mackie has secured an excellent co. Kajanka next.

Manager Bourlier, of the Masonic, has not yet announced the date or the attraction for the opening of his house.

Harris' will open for the season 5 with Nenton Beers in Eloped with a Circus Girl.

The Weston Brothers in The Way of the World are at the New Buck. Their sensational play does not seem to have lost its charm for the Buck audiences which are large in numbers and vociferous in demonstration of appreciation.

Lawrence Gorman, the Irish comedian, is mourning the death of his father, who died in this city last week. Mr. Gorman attended the funeral.

The young cornetist, Carl Lindstrom, will concertize at National Park 29.

Walter Mathews took part in a recent game of ball playing with the professional Louisvilles, and did well. One of the daily papers, referring to his debut at the plate, says: "He approached it with a Richard swagger and a Romeo smile." Mr. Mathews is proficient in all accomplishments, and plays an excellent game of billiards.

CHARLES D. CLARKE.

CLEVELAND.

The House on the Marsh drew fair-sized audiences at the Lyceum Theatre Aug. 29-3. Mervyn Dallas has made an excellent dramatization of Florence Warden's novel, the only fault being that, as is generally the case with plays adapted from novels, too much is left to the imagination of the reader, and in case he has not read the book, he fails to grasp some of the most important situations. Natural Gas next, followed by Jerry.

Saturday evening, Aug. 27, the Baker Opera co. concluded its engagement of sixteen weeks with the only performance during the season of The Mikado. The house was crowded to the doors, and the performance was received with a degree of enthusiasm unprecedented in this city. The regular season of the Opera House will open 5 with Underground.

Lost in New York, that ultra-sensational melodrama, was presented at Jacobs' Theatre last week, large audiences witnessing the performance. My Jack 5; Ole Olson 27.

The Star Theatre will open 3 with the May Russell Burlesque co.

The Last Days of Pompeii concluded its run at Cable Park to tremendous business.

W. M. GOODRICE.

WASHINGTON, D. C.

The season opened at Albaugh's Aug. 22-27 with The Bottom of the Sea. Crowded houses at every performance. Next week The House on the Marsh with Mervyn Dallas in the leading role, supported by a strong co.

Katharine Rober, in Bartley Campbell's Heroine in Rags, played to crowded houses throughout the week at the Bijou. Peck's Bad Boy is the next attraction booked at this popular playhouse.

The Lyceum did a tremendous business all the week, with Turner's English Girls as the attraction. Next week Field and Hanson's Drawing Cards will appear at this house.

The National regularly commences its season week of Sept. 5 with Primrose and West's Minstrels, and week of 19-24 Annie Lewis will make her first bow as a star to a Washington audience, in the new comedy drama, A Nutmeg Watch.

An interesting feature of Saturday night's performance of The Bottom of the Sea was an exhibition sparring bout by James J. Corbett, who is to fight John L. Sullivan on Sept. 7. Corbett's special train for New Orleans was made up in this city.

Wilton Lackaye is sojourning here for a short while.

The Academy of Music will open its season on Sept. 5 with The Private Secretary.

Theatre patrons here are disposed to demand that the names of the musical pieces played by the orchestra in the intervals between the acts, be printed on the house programme.

EDWARD OLDHAM.

KANSAS CITY.

Robert Downing's receipts at the Coates Aug. 22-27 were over $7,000.

Janauschek's engagement at the Auditorium was extended to 28-31, when she appeared in Deborah, Meg Merrilies, and Macbeth before good houses. Her support was good. She intends to accept the testimonial benefit proposed for her in New York next Spring, and then retire permanently from the stage.

Charles McCarthy's engagement in One of the Bravest was so successful at the Grand Opera House that two additional performances were given 28 at both of which crowded houses enjoyed excellent performances. A Railroad Ticket 4-10.

Widner and Duncan's co. presented The Masterman at the Ninth Street Theatre 28-3 to good houses. The co. was fair and the scenery elaborate. The coal mine scene and explosion were very realistic. Paris Gaiety Girls 4-10.

Lederer and LaSnelle's co. will come to the Coates 5-10, presenting their latest success, Divorce Day, and Nothing but Money.

George C. Staley in A Royal Pass at the Gillis 4-10.

Charles McCarthy promises to produce a firemen's play next season, in which he will utilize over a dozen horses and the complete equipment of a fire department.

Carl Busch is organizing the Kansas City Orchestral and Choral Society of 100 voices to give three grand concerts this season.

The child actor, Jay Ray, his sister, Amy Eldridge, and his parents, William Billiard and Louise Mordaunt, have all signed with Grant's Comedy co.

FRANK B. WILCOX.

SAN FRANCISCO.

AUG. 30.

Sol Smith Russell in A Poor Relation and Peaceful Valley drew crowded houses during the past two weeks at the Baldwin. Mr. Russell was called before the curtain almost every night. Great preparations are being made for Lillian Russell's engagement, which will open Sept. 5. La Cigale will be the first opera which will be given for two weeks. The Mountebanks will follow and will close the engagement. Miss Russell's engagement is just at the right time, when every one is returning from the country resorts looking about for something to amuse. This will be the first time she has appeared in San Francisco in fifteen years.

Down at the Bush, Duncan B. Harrison's co. has made a big hit with Little Tippett, and Manager Hall does nothing but smile and look happy, and is one of the first to hustle around for the S. R. O. sign about 8:30 every night. E. M. Bell has made a success with his part, and pretty Mabel Bert appears to advantage in a succession of gorgeous costumes.

The California is doing a good business with A Night at the Circus, although the piece is anything but clever. William Haworth's drama, The Ensign, is underlined.

Giroffé Girona is the Tivoli attraction, to be followed by Virginia, and The Golden Hen.

Diplomacy was presented by Jeffreys Lewis at Stockwell's last night. It was the best production since the appearance of Miss Lewis at this house, and was fully appreciated by a large audience.

Julie Kingsley, the wife of Bert Coote, has been engaged by Manager Wallenrod of the Alcazar.

Molly Stockmeyer is at the Grove Street Theatre playing soubrette parts.

George Lederer's co. is booked to appear at Stockwell's, to follow Jeffreys Lewis.

Louis Morgenstern was tendered a benefit at the Baldwin 29. It was a success.

Joe Gottlob has resumed his position as assistant treasurer of the Bush. R. G. MACKAY.

PITTSBURG.

Pete Baker in Chris and Lena drew large houses at the Bijou Theatre Aug. 29-3.

The Henry Vaudeville co. and Muldoon's Athletes at the Grand Opera House did excellent business 29-3. The De Witt Sisters are very clever in violin and cornet solos. At the opening they were compelled to appear for the third time before the audience was satisfied. Muldoon and Roeber gave a fine exhibition of wrestling.

The Tyrolean drew full houses at Harris' Theatre 29-3.

Harry Williams' Academy of Music did a very good business with The City Club Spectacular Farce-Comedy co. 29-3.

Thomas W. Keene will open the Duquesne Theatre in Richard III., 5.

Professor John Edwards, who with his musical family were playing an engagement at the World's Museum, last week, was arrested on 29 on a charge of riot, he being one of the evicted steel workers of Homestead, but was released on $3,000 bail, and is finishing his contract. His son, Master Thomas, and little daughters, aged eight and six, are musical phenomenons, giving piano and violin duets.

Manager Charles L. Davis is once more in the city, fat and good-natured as ever. J. M. Hyde will manage the Alvin this season, as heretofore. Charles Gordon will do the press work, and Mr. Kirk will receive the cash at the box-office.

Great improvements have been made in the Duquesne Theatre, and at its opening 5, its patrons will be greatly pleased. Thomas W. Keene will appear in Richard III. Monday night; Richelieu, Tuesday; Hamlet, Wednesday; Louis XI. Thursday; Othello, Friday; Merchant of Venice, Saturday matinee, and Richard III., Saturday evening. L. H. THORP.

REUNION OF OLD SAILORS AND SOLDIERS.

Two coming important events of interest to sailors and soldiers of the late war will be the Reunion of the Naval veterans at Baltimore, Sept. 15 to 20, and the Encampment of the Grand Army of the Republic at Washington, commencing Sept. 20, immediately after the Sailors' Reunion. Interest in the reunion will be heightened by the presence of the White Squadron in the harbor of Baltimore. The G. A. R. Encampment will be the occasion of the greatest military assemblage in Washington since the Grand Review of 1865, following the fall of Richmond. For both of these events the Baltimore and Ohio Railroad will sell tickets at greatly reduced rates. Tickets will be sold from Sept. 13 to 20 inclusive, valid for return journey until Oct. 10. During the Encampment at Washington the Baltimore and Ohio Railroad will run excursions daily to Gettysburg, Harper's Ferry, and the Virginia battlefield, to all of which points tickets will be sold at low rates. The Baltimore and Ohio is the familiar route to thousands of veterans who traveled over it in the sixties as raw recruits to join the ranks.

For detailed information as to time of trains, rates, and sleeping car accommodations, apply to A. J. Simmons, 211 Washington Street, Boston; C. P. Craig, 415 Broadway, New York; James Potter, 833 Chestnut Street, Philadelphia, or Charles O. Scull, General Passenger Agent, Baltimore, Md.

JEANNETTE LOWRIE, the clever ingénue who has been a prominent member of Daniel Frohman's traveling company the past two years, has been engaged by Annie Pixley.

VILLA KNOX and Charles Bassett are among J. C. Duff's latest engagements for his opera company.

MARK SULLIVAN has been engaged for Fanny Rice's company. He takes the place filled by Andrew Mack last season.

H. PERCY MELDON is engaging a company to present The Lights o' London at Proctor's Grand Opera House, Boston, next week. Negotiations are pending with Charles Barron to fill the leading role.

CHARLES KLEIN has made arrangements to write a naval comedy for Harry Lacy.

ANNIE PIXLEY will present two new comedies the coming season.

HARRY TANSEY has been engaged for Imagination.

WILLIAM G. BEACH took the place of Sidney Drew in Kentucky Colonel at the Union Square Theatre on Monday.

WRIGHT HUNTINGTON has been engaged for Imagination.

CORRESPONDENCE.

ALABAMA.

MONTGOMERY.—THEATRE (George F. McDonald, manager): George Wilson's Minstrels opened the season to a packed house Aug. 25. Sadie Scanlan next.

ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE (Harry H. Haven, manager): Harry H. Haven, of Joplin, Mo., has become the lessee of the Grand, having bought the lease of C. M. Johnson on this property and the theatre at Joplin, Mo. Mr. Haven has fifteen years' experience in theatricals in this section. The season will be opened with the Georgia Minstrels 2.

CALIFORNIA.

STOCKTON.—YOSEMITE OPERA HOUSE (S. W. Newell, manager): Alabama Aug. 20; Little Tippett 7; Ensign 12; Jeffreys Lewis 19-21. ——AVON: Arrah na Pogue; fair attendance. This is the last week of the engagement of the Wards. Hazel Kirke will be put on 29.

LOS ANGELES.—GRAND OPERA HOUSE (McLain and Lehman, managers): A. M. Palmer's co. presented Alabama to large audiences Aug. 23-25. ——LOS ANGELES THEATRE (H. C. Wyatt, manager): Dark. ——ITEMS: H. C. Miner, Jr., has returned from an outing at Catalina Island, looking tanned and hearty.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Primrose and West's co. in 8 Bells drew a crowded house Aug. 31. The Byrne Brothers were the features, and as usual, amused all with their clever acrobatic specialties, caricatures, etc. Several new features were introduced. Lew Mettler, an old resident of this city, who has not been seen since many years ago, before he had become a permanent fixture at Carncross' Minstrels at Philadelphia, is with the co. He received many recalls for his whistling specialty.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Aaron H. Woodhull in Uncle Hiram pleased a large audience Aug. 30. A Trip to Chinatown 5. ——PROCTOR'S OPERA HOUSE (C. H. Smith, manager): This house opened for the season 29 at popular prices, giving two performances a day. Amy Lee was the first attraction, presenting Our Angel and Fogg's Ferry. The house was packed at both performances on the opening day. ——ITEMS: Rene Thomas, late stage manager at Proctor's, joined the Two Sisters co. last week.—W. P. Fisher, last season of The Stowaway co., has been engaged by Manager Bunnell as advertising agent at the Hyperion.

BIRMINGHAM.—STERLING OPERA HOUSE (G. M. Johnson, manager): Lucier's Minstrels Aug. 20; large and well-pleased audience. Uncle Hiram 27; good house. Count Casper 3; large house.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Lucier's Consolidated Minstrels Aug. 27 to the largest audience of the season. Co. excellent.

WATERBURY.—JACQUES OPERA HOUSE: Lucier's Minstrels gave a good performance to a fair-sized audience Aug. 26. Aaron H. Woodhull in Uncle Hiram 29 to a crowded house. Lord Rooney 30 to an audience unstinted with applause.

GEORGIA.

SAVANNAH.—THEATRE (J. F. Johnson, manager): After Dark Aug. 29; good business.

ATLANTA.—DE GIVE'S OPERA HOUSE: After Dark opened the season Aug. 22, 23 to very small attendance. Dagmar and De Celle, the Danish singers, were the only redeeming attractions in the co. George Wilson's Minstrels 26, 27 to the capacity of the house. Sadie Scanlan 2, 3; MacLean and Prescott 5, 6. ——EDGEWOOD AVENUE THEATRE: The McCollin Opera co. are now rehearsing at this house. They will take the road in a few days, but will make several return engagements to Atlanta during the Winter season.

COLUMBUS.—OPERA HOUSE: George Wilson's Minstrels opened the season Aug. 23; crowded house.

AUGUSTA.—GRAND OPERA HOUSE (S. H. Cohen, manager): Brady's After Dark Aug. 24; fair business. McCarthy's Mishaps 7.

AMERICUS.—GLOVER'S OPERA HOUSE (Cain and Brown, proprietors): George Wilson's Minstrels Aug. 22 to a very good house considering the weather.

ILLINOIS.

QUINCY.—OPERA HOUSE (A. Doerr, manager): Annie Lewis in A Nutmeg Match gave a very fair performance to an appreciative audience Aug. 25. Barnes and Sommers in repertoire 26-28 to good business.

STREATOR.—OPERA HOUSE (J. E. Williams, manager): Litt and Davis' new play, A Nutmeg Match, was presented by a strong co. Aug. 27.

CHAMPAIGN.—WALKER OPERA HOUSE (S. L. Nelson, manager): Faust and Marguerite Aug. 24; good business.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): Primrose and West's Minstrels opened the regular season Aug. 17 to a good house.

ELGIN.—DU BOIS OPERA HOUSE (F. W. Ieucks, manager): The Fast Mail Aug. 25; crowded house. Miss Buckingham made a distinct hit.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): George C. Staley in A Royal Pass Aug. 23; fair house. The Fast Mail 26 pleased a fair house.

ENGLEWOOD.—MARLOWE THEATRE (Miller and Rogers, managers): Cupid's Chariot was presented at this house Aug. 23, 24. Performance and attendance good. Frederick Renolds in The Australian 4. Blue Jeans, 9. ——ITEMS: Miller and Rogers have instituted a number of suits against the authorities and others concerned in the closing of the theatre Sunday. On Sunday night Revs. Jones and Ballenger addressed the meeting.

GALESBURG.—NEW AUDITORIUM (F. E. Berquist, manager): De Lange and Rising Aug. 31; good business. ——OPERA HOUSE (F. B. Kirch, manager): Paris Gaiety Girls 25; good attendance.

AURORA.—EVANS' GRAND OPERA HOUSE (Ed. Northam, manager): The season here was opened 23 by The Hustler to a packed house.

INDIANA.

ANDERSON.—DOXEY OPERA HOUSE (R. H. Cokefair, manager): The season opened Aug. 31 with Julia Marlowe in As You Like It to S. R. O.

LOGANSPORT.—OPERA HOUSE (Edwin Stuart, manager): The season was opened by The Hustler Aug. 20 to a crowded house notwithstanding the very warm weather. Hands Across the Sea 2. ——ITEM: Manager Stuart is confined to his home suffering from a relapse of the grip.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager): Tony Farrell Aug. 27 to a large and well-pleased audience.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Royal Pass Aug. 25 to good business. Fast Mail 26, 27 to big business. John Dillon in Model Husband 29-1. ——GRAND OPERA HOUSE (William Foster, manager): Turkish Bath 18-20; big business. Ole Olson 29-3. ——BIJOU THEATRE (Charles F. Handy, manager): Good business continues.

MARSHALLTOWN.—ODEON THEATRE (Glick and Cox, managers): George C. Staley opened the season in A Royal Pass Aug. 26 to good business. He delighted the audience as usual. Fast Mail 29; Frank Daniels in Little Puck 31.

DUBUQUE.—THE GRAND (William T. Roehl, manager): A Royal Pass Aug. 24; good business. The Waifs of New York 25 to a full house; audience well pleased.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE (E. L. Webster, manager): Ole Olson to big business Aug. 27. ——ITEM: Manager Webster's English setter, "Jack," was bitten by a rattlesnake while hunting in Nebraska. The dog was of a fine strain, and valued at several hundred dollars.

OTTUMWA.—GRAND OPERA HOUSE: Lincoln J. Carter's Fast Mail Aug. 25; George C. Staley in A Royal Pass 27; both to good business.

OSKALOOSA.—MASONIC OPERA HOUSE (H. L. Briggs, manager): The season was opened Aug. 29 by Katie Emmett in Waifs of New York to a packed house.

INDEPENDENCE.—WILLIAMS' OPERA HOUSE (C. W. Williams, manager): This house was opened Aug. 22 by Andrews' Opera co.; receipts $2,685 50; crowded house. ——KISC'S OPERA HOUSE (Charles King, manager): Spooner Dramatic co. 22-27; fair house; good co.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (R. O. Simmons, manager): The season was opened Aug. 18 by The Ensign to a packed house—one of the most satisfactory performances ever given in this city. Fast Mail 24; crowded balcony and gallery. Paris Gaiety Girls 27; fair house; poor performance. ——ITEM: Manager Simmons gave a reception to the correspondents and to the press on the opening of the season. Mr. Simmons can certainly claim one of the finest set stages in the West. The many improvements made by Manager Simmons this Summer will be greatly appreciated by both actors and patrons. An elegant drop-curtain by Albert, of St. Louis, is a noticeable feature of the improvements.

CLINTON.—DAVIS' OPERA HOUSE (H. F. Tate, manager): Ole Olson Aug. 23; large and appreciative audience. Miss St. George Hussey as Bridget O'Flanagan, and Lottie Williams as Genie Dimple captured the house. ——BIJOU OPERA HOUSE (R. P. Baldwin, manager): The Bijou opened its season 22 with Carter's Fast Mail to a large audience.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Hettie Bernard-Chase in Uncle's Darling Aug. 20, danced and sang herself into favor from the start. The play deals with life in Alaska, and presents a number of novel effects. Robert Downing in The Gladiator 30. ——ITEM: Harry Alexander, formerly assistant manager of the Crawford here, and later manager of the Wichita Opera House, has severed his connection with the Crawford interests, and will engage with the Western Union Telegraph co. as cashier of the Topeka offices.

PARSONS.—EDWARDS' OPERA HOUSE (C. M. Johnson, manager): Richards and Pringle's Minstrels Aug. 29.

WICHITA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): The season here was opened Aug. 29 by Robert Downing in The Gladiator to the capacity of the house.

KENTUCKY.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. Briggs Kirby, manager): Kate Mortimer opened a three nights' engagement Aug. 29 in East Lynne to fair business.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Alex. Salvini in Don Cæsar de Bazan Aug. 25; attendance good. Wilson's Minstrels 23.

MAINE.

PORTLAND.—LOTHROP'S THEATRE (G. E. Lothrop, manager): Jennie Yeamans, with Frank Williams' co., produced 12 P. M. Aug. 25 before a large and fashionable audience. The piece serves as a good vehicle for introducing numerous specialties by Miss Yeamans, Alf. Hampton, and Dan Hart. Belle La Verde did a new "fire fly" dance gracefully, and the musical selections were all very pretty and novel. Alf. Hampton shared the honors with the star. His work was clever, and his impersonations clean-cut and artistic throughout. Miss Yeamans was as she ever is, very effective, and her numerous specialties were all unique. The co. is a strong one, and the piece will prove a hit. That vivacious, painstaking, and clever woman, Vernona Jarbeau, and her excellent co., proved a strong attraction 26, 27. Her co. this season is a very strong one (barring one individual whose inability to act was too conspicuous), and the numerous song and dance specialties were all well rendered. Rosa Snow was a strong feature in the cast, and William Sellery's musical numbers were numerously encored. Business large.—Thomas E. Shea opened a week's engagement 30 in repertoire supported by a very fair co., including Rose Stahl, whose efforts deserve special mention. Business was only fair at cheap prices. ——PEAK'S ISLAND (P. J. McCallum, manager): Our Hazel, with the cast of Hazel Kirke, was presented 30-3. Ada Lewis made her reappearance with the co. and made a hit. Mr. McCallum's Dunstan was something weird and worrying. Miss Hamilton was good as Hazel, and James Horne was also very much in the piece. Emma and Evelyn Pollock introduced specialties. Business all season has been large. —— ITEMS: Manager Lothrop was in town 30. He is negotiating for a theatre in Lowell, and has a capitalist ready to build at once if Mr. Lothrop desires it. Advance Agent Garrison, of Faust, and Business Manager Connor, of Fontenelle, were in town 30.—Frank Williams' co. are making a hit with 12 P. M. on this circuit.—Frank Keenan, of McKenna's Flirtation, was in town 26.—The Peak's Island illumination was postponed owing to heavy storms 27.

BATH.—ALAMEDA OPERA HOUSE (H. Donnell, manager): The Boston Comic Opera co., headed by Dan Packard, Aug. 24-27; large and well-pleased audience. Co. good.

BELFAST.—OPERA HOUSE (I. M. Cottrell, manager): Two Sisters opened their season Aug. 27 to a large house, notwithstanding a storm.

BANGOR.—OPERA HOUSE (Frank O. Owen, manager): Thomas E. Shea closed a successful three nights' engagement Aug. 27. Jennie Yeamans and Frank Williams' co. in 12 P. M. to good houses 29, 30. ——ITEM: Manager Owen will open the new Opera House in Augusta with the Lillian Durell Opera co. 25.

ROCKLAND.—FARWELL OPERA HOUSE (D. A. Murphy, manager): Vernona Jarbeau pleased a large audience Aug. 23. The Two Sisters 29; large business.

MASSACHUSETTS.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): Agnes Herndon, supported by a fair co., presented La Belle Marie to a well pleased audience Aug. 24. Decker Brothers' Minstrels gave a pleasing performance to a fair-sized house 30. ——GAIETY THEATRE (A. B. White, manager): Sheridan and Forrest, Scott and Siddonic, Setton, Sablom, Emile Chevriel, Mart R. Stevens, and Frank Kennedy gave a variety performance that pleased large audiences.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): The regular season opened Aug. 27 with The Vendetta; large house. James T. Powers 30 in A Mad Bargain; good house.

MARLBORO.—OPERA HOUSE: Agnes Herndon in La Belle Marie Aug. 27 was the opening attraction of the season. Crowded house. Ye Earlie Trouble 29; Irish Loyalty 24; The Voodoo 17.

WALTHAM.—PARK THEATRE (William D. Bradstreet, manager): W. S. Cleveland's All United Minstrels Aug. 24; good business. Richard Golden in Old Jed Prouty 26; stormy night; very fair business. Held in Slavery 29; small business. This closes the preliminary season. The regular season will open 1 with 8 Bells.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): Dockstader's Minstrels Aug. 30; crowded house; fine performance.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Richard Golden in Old Jed Prouty Aug. 20; good house. Dora Wiley's singing was the feature of the evening. E. W. Varney's co. in The Vendetta 27; good business.

FITCHBURG.—WHITNEY'S OPERA HOUSE (G. E. Sanderson, manager): Cleveland's Minstrels opened the season to a packed house; receipts $581, the largest ever taken at the prices. Agnes Herndon 6.

LOWELL.—OPERA HOUSE (John F. Cosgrove manager): James T. Powers in A Mad Bargain Aug. 26; good performance to good business. Held in Slavery 30; Jennie Yeamans 2, 3; Andrew Mack in Irish Loyalty 5. ——BIJOU THEATRE (John E. Stokes, manager): Frey and Evans, Minnie McCormack, Magrew and Arnold, Tamborine McCarthy, Dalton and Dalton, Winstanley and West, Zoyarra, and Dollie Flucard in a first class variety bill 29-3. Large business. ——MUSIC HALL (Thomas and Watson, managers): Lynwood 1-6; Hoop of Gold 7-10.

SPRINGFIELD.—GILMORE'S OPERA HOUSE (D. O. Gilmore, manager): Agnes Herndon was greeted by a large audience on her first appearance in this

city in La Belle Marie; or, A Woman's Revenge Aug. 30.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Agnes Herndon Aug. 25 in La Belle Marie; fair audience. Bobby Gaylor in Sport McAllister 27; large business. Tony Pastor's Variety co. came 29 after an absence of ten years to big business.——ITEMS: Bessie Fairbairn has left the Sport McAllister co., the part not being suitable for her.—Tony Pastor was an interested spectator at the Borden murder trial during his stay here.—Business at the Academy this season has started off better than for a number of years.—Roland Reed will close his Boston engagement with the Saturday matinee 3, as the Museum co. will open their regular season on that night. Mr. Reed will play this city that night.—Johnny Walsh left 30 to join the Iola Pomeroy co. at New Haven. George Heath is to manage the co.—The Academy orchestra is a big improvement over last season.

PITTSFIELD.—ACADEMY OF MUSIC (F. L. Stempson, manager): The season opened auspiciously Aug. 31. A large audience greeted Agnes Herndon in Love and Politics.

MICHIGAN.

SAULT STE. MARIE.—SOO OPERA HOUSE (P. W. Shute, manager): Skipped by the Light of the Moon Aug. 24; crowded house.

MANISTEE.—OPERA HOUSE (H. Peterson, manager): Walters and Rawson's Side Tracked co. to big business Aug. 29.

MARQUETTE.—OPERA HOUSE (W. A. Ross, manager): The Harvest Moon Aug. 25, 26 to fair houses. Skipped by the Light of the Moon 27; light business.

OWOSSO.—SALISBURY'S OPERA HOUSE (F. Ed. Kohler, manager): J. C. Lewis in Si Plunkard to a good house Aug. 29. The Labadie Rowell co., who have been resting here for the past four weeks, will open their season 29 at Albion, Mich.

BENTON HARBOR.—VORE'S OPERA HOUSE (J. A. Simon, manager): Professor Kennedy closed his week's engagement to good houses Aug. 27.——CHAT: Barton Williams and wife left, last week, to join the Waite Comedy co. at Erie, Pa.—Gerald Griffin has left to join the Patti Rosa co. at Chicago for the season.—Manager Simon has returned from Kansas City after his week's outing.—Professor Kennedy will join the Harry Williams' Own Specialty co. during the week of Nov. 7.—Manager Simon will open the Casino Pavilion on 5.

MINNESOTA.

MINNEAPOLIS.—GRAND OPERA HOUSE (J. F. Conklin, manager): Abbott and Teal's co. in Niobe opened a week's engagement Aug. 29 to a large-sized audience. Both play and co. made an unqualified hit. Charming Isabel Coe gave a delightful personation of the title role.——LYCEUM THEATRE (J. F. Conklin, manager): The Calhoun Opera co., which is fast becoming a prime favorite with local lovers of comic opera, presented Said Pasha 29 to an overflowing house despite the inclemency of the weather. The singers were all in excellent voice, and their acting was marked by a dash and vim which were decidedly pleasing. Applause frequent and enthusiastic.——BIJOU OPERA HOUSE (Theodore Haves, manager): Frank M. Wills and a co. of aggrave ability presented Wait Till the Clouds Roll By 29 to the capacity of the house.—— ITEM: Manager Hilton, of the Pence Opera House, will open his regular season 25.

ST. PAUL.—METROPOLITAN OPERA HOUSE (L. N. Scott, manager): Margaret Mather presented The Egyptian and Nance Oldfield Aug. 29-3; large and appreciative audiences. Niobe 4 to.——LITT'S GRAND OPERA HOUSE (Frank L. Bixby, manager): Frank M. Wills and a fair co. presented the musical comedy Wait Till the Clouds Roll By 25-27 to medium houses. The Hustler 28 opened to S. R. O.——P. Sullivan's Leaves of Shamrock 4-10.—— OLYMPIC THEATRE (Harry Montague, manager): Montague's merry comedy, The Female Beauty, was presented by the stock co. in a very creditable manner 28-3. Lillie Morris as Sprav in the title role was pretty and charming, and Harry Montague was excellent as Old Sen.——ITEMS: Douglas A. Flint, a member of the Calhoun Opera co., is a son of Lawyer Flint, of St. Paul. Mr. Flint is a good comedian and possesses a powerful and melodious voice. He has made quite a success with the Calhoun Opera co.—Manager Scott, of the Metropolitan, has just returned from New York, having booked the leading attractions for this season.

DULUTH.—TEMPLE OPERA HOUSE (John T. Condon, manager): The Hustler Aug. 27; capacity of house. Skipped by the Light of the Moon 2-3.—— THE LYCEUM (Arthur E. Miller, manager): The regular season, which begins with the advent of September weather, will be ushered in at this popular house with Haverly's Mastodon Minstrels. Harvest Moon 9, 10.——ITEMS: Mr. A. E. Miller, the new manager of the Lyceum, has returned from his booking visit to New York, and is now personally directing the affairs of this playhouse with his well-known enterprise and ability. That he will make a success of it is a foregone conclusion. Manager Leavitt seems to have a faculty of making duplicate engagements, as is shown by the fact that Oliver Jurgensen, manager for Gustave Frohman, found upon his arrival in Duluth 26 that Haverly's, Margaret Mather, and The Witch were each booked for the same dates 5, 6, and it is yet an undecided fact (Aug. 30) at which house she will play. Manager Wakefield, of the Mather co., stated that he had received instructions from W. H. Hall, Mr. Leavitt's San Francisco manager, to play at the Temple, but the Lyceum also claim her, by virtue of a signed contract with Mr. Leavitt.

MONTANA.

PHILIPSBURG.—MCDONALD OPERA HOUSE (A. A. McDonald, manager): Dan Sully in The Millionaire Aug. 24; S. R. O.; performance excellent.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): Haverly's Minstrels Aug. 22, 23; fair business. Yon Yonson 25 27; big business. Marie Hubert Frohman in The Witch 29-31.——ELKS' Butte Lodge of Elks, No. 240, gave a social session 23 to Haverly's Minstrels, which was a very enjoyable affair.

MISSOURI.

WARRENSBURG.—OPERA HOUSE (Hartman and Markward, managers): Shetland Lass co. Aug. 26; good performance to a fair house.

LOUISIANA.—PARK'S OPERA HOUSE: Spooner's Dramatic co. did a fair week's business Aug. 22-27. The Waifs of New York 5.

NEBRASKA.

LINCOLN.—THE NEW LANSING (Ed. A. Church, manager): Frank Daniels in Little Puck had a large house Aug. 24. Mr. Daniels' co. was not so good as formerly, and it was the expressed wish of many that he would have a new play at his next visit. Ole Olson (Ben Hendricks) 26 to fair business.——THE FUNKE (L. M. Crawford, manager): Robert Downing in The Gladiator 2.

KEARNEY.—OPERA HOUSE (J. J. Osborn, manager): The Ensign Aug. 22; good business.

OMAHA.—BOYD'S THEATRE (Thomas F. Boyd, manager): Frank Daniels in Little Puck made his annual visit Aug. 25-27. While business was good the regular theatregoers will be glad when Mr. Daniels appears in a new play. Milton Nobles 2-4; Robert Downing 5-7; Blue Jeans 8-10.——FARNAM STREET THEATRE (Crawford and Burgess, managers): George C. Staley in A Royal Pass took the summer dust from the S. R. O. sign during his engagement 28-31. The supporting co. is satisfactory, and A Royal Pass is always sure of a cordial welcome so long as Mr. Staley is at its head.——ITEM: Wonderland will open for the season Sept. 2.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): The season at this house was begun Aug. 24 with Richard Golden in Old Jed Prouty to a very large audience.——BURGETT PARK THEATRE (Frank W. Nason, manager): Owing to the coolness of the evenings, the performances had to be discontinued 22-27.

NEW JERSEY.

LONG BRANCH.—BROADWAY THEATRE (Nelse Cannon, manager): Stetson's U. T. C. co. Aug. 27; good business, afternoon and evening. Little's World 30; good business. Edith Mai in her new role as Harry Elliston is very clever. The Burglar 13.——WEST END CASINO: Charles Dickson in Incog., for the benefit of Manager Charles Foley 26; big business, and performance excellent.——OPERA HOUSE (George M. Chattle, manager): Minnie Lester 5-10.——OCEAN THEATRE: Oliver Doud Byron 12.

HOBOKEN.—HOBOKEN THEATRE (W. S. Ross, manager): The Old Homestead drew packed houses Aug. 29-31. It was presented in an effective manner, and gave entire satisfaction. Florence Bindley and an excellent co. in The Pay Train attracted good audiences Sept. 1-3. Frank Chapman's stock co. in The Corsican Brothers and Mandy 5-10. The season at this house has opened very auspiciously as regards both attendance and productions, and Manager Ross beams evident appreciation of the fact.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): The Fire Patrol drew a good house Aug. 17. The Charity Ball was presented by a splendid co. 29; large audience.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (H. P. Soulier, manager): The season opened at this house Aug. 29 with Daniel Sandl's co. in The Old, Old Story. The co. is a competent one. Messrs. Adolph Lestina, Daniel Kelly, and Fannie McIntyre deserving special mention. The new curtain at this house cannot be said to be much of an improvement on the old one. The stage has been thoroughly overhauled, and the "flies" have been raised to a height that will allow the staging of any play. Ford C. Graham, formerly treasurer of Proctor's Twenty-third Street Theatre, will act in the same capacity at the Leland this season. Tuxedo 3.——ALBANY THEATRE (C. H. Smith, manager): The Kid was presented 29-3. Houses crowded.

MIDDLETOWN.—CASINO THEATRE (Horace W. Corey, manager): Al. G. Field's Minstrels to large business Aug. 22.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): Joshua Simpkins Aug. 27; very large and well-pleased audience. Gus Hill's World of Novelties 30; good house.

LOCKPORT.—HODGE OPERA HOUSE (H. A. Foster, manager): Kellar to a full house Aug. 23; splendid performance. A Social Session Sept. 12.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): The formal opening occurred Aug. 31 when The Planter's Daughter, with Jean Voorhees as the star, was presented before a large audience.

MATTEAWAN.—DIBBLE OPERA HOUSE (W. S. Dibble, manager): Peck's Bad Boy to good business Aug. 27. The Fool's Revenge, advertised for 22 failed to appear, the manager being unable to put the co. on the road.

SALAMANCA.—GIBSON OPERA HOUSE (C. R. Gibson, manager): Lillian Kennedy in She Couldn't Marry Three gave entire satisfaction to a crowded house Aug. 4.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (Charles A. Bird, manager): Al. G. Field's Minstrels to S. R. O. Aug. 26.

ELMIRA.—MADISON AVENUE THEATRE (Wagner and Reis, managers): The Police Patrol Aug. 25 to a large and pleased audience. Lillian Kennedy in She Couldn't Marry Three pleased a good-sized audience 27. John C. Rice in A Knotty Affair 29 to a good-sized audience. Performance not as well received as formerly. Charles A. Gardner 31 in Fatherland was well received by a large audience.

OGDENSBURG.—OPERA HOUSE (George L. Ryon, manager): A Social Session Aug. 26; fair business. O'Dowd's Neighbors 2.

MALONE.—OPERA HOUSE (O. H. Merritt, manager): A Social Session Aug. 25; big house. Players' Stock Dramatic co. 8-10.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. R. Sweet, manager): Russell's Comedians in The City Directory opened the regular season here Aug. 26 to a large and delighted audience.——ITEMS: The special train bearing Lillian Russell and her co. passed through here Sunday, 28, en route for San Francisco.—The fifty-third anniversary of the birth of Manager Sweet occurred Aug. 31. He received the congratulations and well-wishes, as well as numerous tokens of regard from his many friends.

PEEKSKILL.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Kellar opened the season Aug. 26 to a large and well-pleased audience. Lillian Kennedy in She Couldn't Marry Three 29; good performance to medium business.

NORWICH.—CLARK'S OPERA HOUSE (L. and A. Babcock, managers): The season opened with Al. G. Field's Minstrels to a crowded house Aug. 23; performance first-class.——ITEM: During the stay here Mr. Field was the guest of Charles Chaplin, an old newspaper man, formerly of the New York *Journal*.—Social Session 1.

CORTLAND.—OPERA HOUSE (Warner Reed, manager): Lillian Kennedy in She Couldn't Marry Three Aug. 31 to a large and highly appreciative audience.

PORT JERVIS.—LEA'S OPERA HOUSE (George Lea, manager): Our Irish Visitors Aug. 26; fair business. Peck's Bad Boy 30; gallery audience.

UTICA.—(H. E. Day, manager): Gus Hill's World of Novelties opened the season at this house Aug. 27 to a good-sized audience. Charles A. Gardner presented Fatherland 29 before a large and well-pleased audience.

SARATOGA SPRINGS.—TOWN HALL (Hill and Conlan, managers): A World's Carnival of Nations has been in progress in this hall Aug. 23-1, under the supervision of Messrs. Garner and Peaslee, of New York.——PUTNAM MUSIC HALL (Abel Putnam, Jr., manager): Mora the comedy sunbeam, opened a week's engagement 29 in Dad's Girl to a large house.

NORTH CAROLINA.

DURHAM.—OPERA HOUSE (J. T. Mallory, manager): The season opened with Midnight Alarm to good business Aug. 25. Barlow Brothers' Minstrels to a large and highly-pleased audience 29.

RALEIGH.—METROPOLITAN HALL: The season at the Metropolitan Hall opened Aug. 21 with The Midnight Alarm to a good house. Barlow Brothers' Minstrels 2.

OHIO.

COLUMBUS.—GRAND OPERA HOUSE (James G. and Henry W. Miller, managers): The Limited Mail closed Aug. 27 after an extraordinary week's business, the S. R. O. sign being in constant use after Tuesday. Underground opened to a fair house 28.——PARK THEATRE (Dickson and Talbott, managers): The Baldwin Melville co. is drawing well with Wells Fargo Messenger and Black Flag.——THE HENRIETTA (Dickson and Talbott, managers): This beautiful house will be opened 1 by Julia Marlowe in As You Like It. The house is sold solid for the first performance, and the sale is very large for the rest of the engagement. Natural Gas 4-6; Al. G. Field and Co.'s Minstrels 10, 11; Nat C. Goodwin 14-17.——ITEMS: The following young men have been selected as ushers at The Henrietta: Will F. Crippen, chief; Walter Lewis, Walter Sager, Will Cook, William Eberhart, Frank Dell, William Snupe, Ed. Costigan, Irving Jones, Sam Cormack, and Will Patton.—George Backus is out again after a severe illness.—Charles F. Wiegand, representing Donnelly and Girard's Natural Gas, is in the city.

DAYTON.—THE GRAND (Harry E. Feicht, manager): Julia Marlowe opened her season at the Grand Aug. 29 in Romeo and Juliet to a very large and fashionable audience. Miss Marlowe has grown much stouter. Her voice is stronger, and she appeared to most excellent advantage. The co. is by far the best that has ever supported her.—— THE PARK (Harry E. Feicht, manager): The Wilbur Opera co. commenced a week's engagement 29, and has turned hundreds away at every performance.——CUES: The press representatives of this city will go to Columbus, O., 1, the guests of Manager Harry E. Feicht, to attend the opening of the new Henrietta Theatre.—Hallen and Hart will arrive here this week and commence rehearsals at The Grand. They produce The Idea 3.—Dayton is certainly "in it." Julia Marlowe, Hoyt's A Temperance Town, and Hallen and Hart organized and opened their seasons here.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Underground was presented before a large audience Aug. 23; very satisfactory performance. Dangers of a Great City to a fair house 25.

WASHINGTON C. H.—OPERA HOUSE (Edmiston and Kinneman, managers): The Rileys closed their week's engagement here with Brother and Sister, written by George M. Hays, a member of the Rileys.

SANDUSKY.—BIEMILLER'S OPERA HOUSE (Otto H. Ilg, manager): Charles F. Schilling's Minstrels paid their second annual visit here to a good house and delighted audience Aug. 17. Underground 25 to a fair-sized audience. George Thatcher's Minstrels and Rich and Harris' Comedy co. presented Tuxedo before a large and appreciative audience 27.

TOLEDO.—WHEELER'S OPERA HOUSE (S. W. Brady, manager): Underground Aug. 26, 27 to slim houses. Cupid's Chariot to a fair house 29. Alice Evans is a charming little soubrette, and Barber a great bicyclist.——PEOPLE'S THEATRE (Brady and Garwood, managers): The Pulse of New York 29-3 to good houses. Wilbur Opera co. next.——THE WONDERLAND (Bert Davis, manager): Opened 29 with great success, turning people away afternoon and evening.

SPRINGFIELD.—BLACK'S OPERA HOUSE (Samuel Waldman, manager): Schilling's Minstrels Aug. 27; crowded house.——GRAND OPERA HOUSE (E. B. Foltz, manager): Frohman's Lost Paradise will open the house 29.

POMEROY.—OPERA HOUSE (E. L. Keiser, manager): A Breezy Time opened the house Aug. 25; large and well-pleased audience.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Dore Davidson and Ramie Austen in Dangers of a Great City to a good house Aug. 24. The Baker Opera co. will open 1 for four days at popular prices.——ITEMS: Lessee Hartz, of Cleveland, has greatly improved the theatre by a new drop curtain and several bright sets of scenery. The liberal patronage of our people during the past season fully justifies this effort to please the public.—The termination of the iron-workers' strike promises increased business this season.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, managers): The season opened here with Charles E. Schilling's Minstrels to a large audience Aug. 24.

PENNSYLVANIA.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Widow Murphy's Goat Aug. 25; fair house. Alfred Kelcey appeared at his best, and was well supported by Lillie La Rose. The Colonel 30 to good business and pleased everybody. It is the cleverest comedy we ever had here.——ITEMS: Charles W. Arnold, late of the Ship Ahoy co., is hustling ahead of The Colonel this season.—H. Brookes Hopper, manager of Widow Murphy's Goat, was welcomed by many old friends here, who remember him as an attaché of Corinne's Opera co. six years ago.—Your correspondent was surprised by a recent visit from Del La Barre, now a heavy man of the Paul Kauvar co. We were boys together.—The Opera House was used for a camp fire of the G. A. R. 1.

WILLIAMSPORT.—ACADEMY OF MUSIC (William G. Elliot, proprietor): Vreeland's Minstrels Aug. 25 to a fair-sized but displeased audience.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Tony Farrell, ably supported by a good co., in My Colleen, was well received by a fair but top-heavy house Aug. 26.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Yecker, managers): The regular season was opened by The Colonel to a fair-sized audience Aug. 29. The Charity Ball attracted a very large house 31.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (F. F. Cleckner, manager): Vreeland's Minstrels gave a good entertainment Aug. 29 to a fair house.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): A Knotty Affair Aug. 26, large and delighted audience. One of the Finest 30; good business.

ERIE.—PARK OPERA HOUSE (John W. Kerr, manager): Katherine Germaine Opera co. Aug. 26, 27, with matinee in Amorita and Said Pasha to large audiences. Al. G. Field's Minstrels 30 to a large and well pleased audience.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Al. G. Field's Minstrels Aug. 29; packed house. Frank McNish joined co. here.

WASHINGTON.—OPERA HOUSE (T. G. Allison, manager): The house was opened for the season on Aug. 26 by Edwin Ferry and a fairly good supporting co. in Virginius. Business fair. Harry N. Marsham opened his annual season here 29 to good business.

WEST CHESTER.—ASSEMBLY BUILDING (M. S. Way, manager): Fanny Rice opened with A Jolly Surprise Aug. 27. Good performance; medium house. Nabobs 3; Leaves of Shamrock 20.—— PAINTER'S OPERA HOUSE (C. H. Painter, manager): Redding-Stanton co. in repertoire to fair houses Aug. 29-3.

DANVILLE.—OPERA HOUSE (Frank C. Angle, manager): Edward I. Hassan's One of the Finest opened the house for the season Aug. 27. Small audience; performance good.

PITTSTON.—MUSIC HALL (W. D. Evans, manager): Kellar opened the season to S. R. O. Aug. 29.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): The season will open with The Grey Mare 5. Two Old Cronies 7; Mr. and Mrs. Sidney Drew 8, 9. The Academy has been thoroughly renovated and newly papered and painted. The stage facilities and dressing rooms have been greatly improved, and in elegance, comfort and convenience now rank among the very best. Mr. Mishler has always taken a special pride in this direction, and this season has an agreeable surprise in store for all the actors that appear on his stage.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, Jr., manager): Euchered to light business Aug. 24.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager): Our Irish Visitors opened the season Aug. 27 to a large house.

CARBONDALE.—OPERA HOUSE (Dan Byrne, manager): John C. Rice in A Knotty Affair Aug. 27 pleased a fair-sized audience. Kellar to a full house 30.

RHODE ISLAND.

PROVIDENCE.—OPERA HOUSE (Robert Morrow, manager): Cleveland's All United Minstrels Aug. 29, 30; big houses.——LOTHROP'S MUSEUM (George E. Lothrop and co., proprietors): The five-act sensational drama, Husband and Wife, was presented by Lothrop's stock co. No. 4, with Kate Glassford as Florence Ellmore, and Charles Barringer as Alfred Kenwood.——ITEMS: Jerry Jordan will have charge of the advertising at the Westminster this season.—Mr. and Mrs. W. S. Cleveland were here 29.—General manager E. F. Albee, of Keith's amusement enterprises, was in the city 29.—Keith's Gaiety Opera House will open 12, when The Police Patrol will be presented for the first time in this city. A great many improvements and alterations are being made both on the front and inside of the house. A new iron front is being put in and the decorators are doing some very elaborate work on the interior. E. R. Byram, the able local manager, will serve in this capacity again this season.—Cleveland's Minstrels drew 1,591 people at the opening of the Providence Opera House Aug. 27. The house was filled to its capacity.—George Collier, of this city, formerly one of the advertising agents at the Providence, is managing The Old Fashioned Southern Cake Walk co. now touring New England.—A gold locket was passed over the footlights at the Providence Opera House on Aug. 29 to Harry Howard, of Cleveland's Minstrels, from his friends in this city. In response, Mr. Howard sang "Sweet Katie Moore," composed by A. S. Joselyn, of this city.—H. B. Gross, of Across the Potomac, was here 30.—Robert Arthur, in advance of A Trip to Chinatown, arrived here 31.

SOUTH CAROLINA.

CHARLESTON.—OWENS' ACADEMY OF MUSIC (Charles W. Keogh, manager): After Dark opened Aug. 26 and matinee to good business. Sadie Scanlan 29, 30, and matinee; good business. After the matinee performance Miss Scanlan held an informal reception on the stage and was introduced to many of the ladies and children of Charleston, upon whom she made a most pleasing impression.——ITEM: Arthur O'Neill, manager of the Grand Opera House, has returned from a business visit to New York.

TENNESSEE.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): The season opened Aug. 30 with Gorman's Minstrels; house packed; audience were delighted, not alone with the excellent performance, but also with the grand transformation of the house since last season. The entire interior has been remodeled—new drop curtain, new furniture, new exits, etc. Manager Albert certainly deserves credit for giving the public such an elegant place of amusement.——ITEM: Sophia Albert, the charming daughter of Manager Albert, will leave in a few days to join the Robert Downing co.

NASHVILLE.—THE VENDOME (W. A. Sheetz, business manager): The season was to have been opened by pretty Patti Rosa, but, owing to illness, she has had to cancel her engagement. Manager Sheetz will open on the day announced, having secured for the dates 5-7 the McCollin Comic Opera co. The house has been cleaned from top to bottom, and put in thorough order for the opening. A new drop-curtain and an entire set of new scenery have been painted by Tuttle.——THE BIJOU (G. H. Mittler, manager): Two Old Cronies opened the Bijou 29 to a packed house.——ITEMS: Manager Sheetz has appointed Allen Fox treasurer for the Vendome. I am very glad to be able to announce, too, that Messrs. Brown, Osgood and Reilly, the proprietors, have had the good judgment to appoint Julius H. Mittler the business manager for the Bijou. They could not have made a better or safer selection. Mr. Mittler was last year treasurer of the house, and as such made himself very popular with the public. He is honest, competent, and gentlemanly.

KNOXVILLE.—STAUB'S THEATRE (Staub and Smith, managers): Gorman's Minstrels Aug. 29; good house.

BRISTOL.—HARMELING OPERA HOUSE (Charles Harmeling, manager): Gorman's Minstrels Aug. 27; fair-sized audience.

TEXAS.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Paul Greenwall, manager): McCabe and Young's Colored Minstrels Aug. 22; top heavy house.

DALLAS.—OPERA HOUSE (George Anzy, business manager): McCabe and Young's Colored Minstrels Aug. 19, 20, and matinee to fair business, and fairly well-pleased audiences. The Amateur Juvenile Histrionics (local) will repeat Othello 27, matinee and night.

VIRGINIA.

ROANOKE.—OPERA HOUSE (M. A. Moseley, manager): Midnight Alarm Aug. 20 to a large house; satisfactory performance. Barlow Brothers' Minstrels 24 to a large and highly pleased audience despite a heavy rain and a local flood the night before, which covered the town with six feet of water.

PETERSBURG.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Gorman's Minstrels gave a good performance to a fair house Aug. 26.

LYNCHBURG.—OPERA HOUSE (C. W. Beckner, manager): Barlow Brothers' Minstrels Aug. 25; good business.

WASHINGTON.

SPOKANE.—AUDITORIUM (B. C. Hayward, manager): Marie Hubert Frohman in The Witch to good business Aug. 22, 23. The play received the marked attention of the audience. Dan'l Sully in Daddy Nolan 26.

TACOMA.—THEATRE (S. C. Hetlie, manager): Charles Frohman's Gloriana Aug. 19; full house. Reed and Collier in Hoss and Hoss 23; good house.——ITEMS: Gloriana was disappointed in getting baggage through for the night of 18, so but one night was occupied by this co.—The ushers struck for six complimentary tickets for each performance on the first night of Hoss and Hoss, which made some confusion in seating the audience. L. E. Lost, president of the Theatre Co., refused, and new ushers were engaged.

WEST VIRGINIA.

PARKERSBURG.—ACADEMY OF MUSIC (E. B. Cady, manager): A Breezy Time Aug. 25; good business. Bob Hunting's Circus 27 to good business. Ogarita week of 29 in repertoire to good houses.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): May Bretonne Comedy co. closed a successful week's engagement Aug. 27 at popular prices. Large audiences.

WEST SUPERIOR.—GRAND OPERA HOUSE (J. T. Condon, manager): The Hustler overflowed the house Aug. 26 and delighted its audience.

RACINE.—BELLE CITY OPERA HOUSE (Frank J. Miller, manager): George C. Staley presented A Royal Pass to good business Aug. 22.——ITEM: Arrangements are made and contract let to the well-known architect, J. M. Wood, for remodeling the Opera House, and work will begin at once.

LA CROSSE.—THEATRE (T. Strasilipka, manager): Waifs of New York, with Lizzie Mulvey as leading lady, played to a good house Aug. 24. Mrs. Tom Thumb and co. drew well 26, although Barnum was the counter attraction. The Dazzler opened a two nights' engagement 29 to good business.—— PARK THEATRE (Ed. Rodolp, manager): "Punch" Robertson's Athenæum co. commenced a week's engagement 29 to good business at popular prices.

CANADA.

TORONTO.—OPERA HOUSE: This house opened with J. W. Summers in Jerry to good business. The Midnight Alarm 29; Dan McCarthy in repertoire 5-10.——GRAND OPERA HOUSE: This house will open with Tar and Tartar 29-3. Joseph Murphy 5-17.—— ACADEMY OF MUSIC: This house will open 31 with Herrmann for three nights. Vernona Jarbeau 12-17.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Friday.

DRAMATIC COMPANIES.

A TURKISH BATH: Independence, Ia., Sept. 6, Webster City 7, Sioux Falls, So. Dak., 12-17, Sioux City, Ia., 18.

A. M. PALMER'S STOCK: Salt Lake City, Utah, Sept. 5-7, Ogden 8, Cheyenne, Wyo., 10, Denver, Col., 12-17, Omaha, Neb., 19, 20, St. Joseph, Mo., 21, Kansas City 22.

ARTHUR C. SIDMAN: Bath, N. Y., Sept. 6, Dansville 7, 8, Nunda 9, Attica 10.

ALCAZAR STOCK: San Francisco, Cal., July 25—indefinite.

A FAIR REBEL: New York city Sept. 19-Oct. 22.

ACROSS THE POTOMAC: Providence, R. I., Sept. 5-7.

AUGUSTIN DALY: Boston, Mass., Sept. 19-26.

AROUND THE WORLD IN EIGHTY DAYS (Fleming's): New York city Aug. 29-Sept. 16.

ALEXANDER SALVINI: Louisville, Ky., Sept. 5-10.

AUGUSTIN NEUVILLE: Philadelphia, Pa., Sept. 5-10.

ATKINSON COMEDY: Washington, D. C., Sept. 5-10.

AGNES HERNDON: Fitchburg, Mass., Sept. 6, Hoosick Falls, N. Y., 7, Saratoga 8, Gloversville 9, Little Falls 10, Utica 12, Rome 13, Niagara Falls 14, Toronto, Ont., 15-17, Albion, N. Y., 19, Corning 20, Auburn 21, Syracuse 22-24.

ALFRED KELCY: Martinsburg, W. Va., Sept. 6, Waynesboro, Pa., 7, Hanover 8, Lebanon 9, Harrisburg 10.

AFTER DARK: New Orleans, La., Sept. 4-10, Galveston, Tex., 12, 13, Houston 14, 15, Austin 16, San Antonio 17, 18.

A. W. FREMONT: Fayette, Mo., Sept. 6, Boonville 7, Sedalia 8, Nevada 9, Rich Hill 10, Fort Scott, Kan., 12, Carthage, Mo. 13, Joplin 14, Ottawa, Kan., 17, Kansas City, Mo., 18-24.

A BREEZY TIME: Memphis, Tenn., Sept. 6-8, Nashville 9-11, Decatur, Ala., 12, Birmingham 13, Montgomery 14, 15, Selma 16, 17, New Orleans, La., 18-24.

ALBA HEYWOOD: Springfield, Ill., Sept. 8, 9, Delavan 10, Bloomington 12, Canton 13, Macomb 14, Peoria, 15, Galesburg 16, Keokuk 17, Quincy, 18.

BY WITS OUTWITTED: Cleveland, O., Sept. 6, 7.

BOTTOM OF THE SEA: Brooklyn, N. Y., Sept. 5-10.
BALDWIN-MELVILLE: Kenton, O., Sept. 5-10, Findlay 12-17, Canal Dover 19-24.
BRODBOLL COMEDY: Assumption, Ill., Sept. 5-10.
BLACK CROOK: New York city Sept. 5—indefinite.
BOBBY GAYLOR: Lynn, Mass., Sept. 6, New Bedford 7, Haverhill 8, Salem 9, Lawrence 10, New York city 12-17.
BUCKLER-WARREN: Westminster, Md., Sept. 5-7, Baddonfield, N. J., 8-10, Bridgeton 12-17.
BLACK DETECTIVE: Nashua, N. H., Sept. 6, Manchester 7, Laconia 8, Lawrence, Mass., 9, Haverhill 10, Exeter, N. H., 12, Dover 13, Biddeford, Me., 14, Portland 15-17, Fitchburg, Mass., 19, Gardiner, Me., 20, Orange, Mass., 21, Holyoke 22, Lowell 23, 24.
BARREL OF MONEY: Chicago, Ill., Sept. 4-10, Englewood 11, 12, Madison, Wis., 13, Oshkosh 14, Appleton 15, Fond du Lac 16, Milwaukee 17, 18, Pullman, Ill., 19, Kankakee 20, Champaign 21.
BLUE JEANS: Decatur, Ill., Sept. 6, Bloomington 7, 8, Englewood 9, 10, Milwaukee, Wis., 11-17.
CARROLL JOHNSON: Mattoon, Ill., Sept. 6, Terre Haute, Ind., 7, Indianapolis 8-10, Cincinnati, O., 11-17.
CHARLES A. GARDNER: Beaver Falls, Pa., Sept. 6, Wheeling, W. Va., 7, 8, Marietta, O., 9, Parkersburg, W. Va., 10, Chillicothe, O., 12, Portsmouth 13, Ironton 14, Maysville, Ky., 15, Lexington 16, 17, Nashville, Tenn., 19-21
CHARITY BALL: Pittsburg, Pa., Sept. 5-10, Buffalo, N. Y., 12-17.
CHARLES T. ELLIS: Willimantic, Conn., Sept. 8, Rockville 9, Bridgeport 10, Yonkers, N.Y., 11, Sing Sing 13, Hudson 14, Troy 15-17.
CALLICOTTE COMEDY: Danbury, Ia., Sept. 5-10, Ida Grove 12-17, Sac City 19-24.
CAPT. HERNE, U. S. A: Detroit, Mich., Sept. 5-10
CHARLES DICKSON: Philadelphia, Pa., Sept. 5-17, Washington, D. C., 19-24.
CUPID'S CHARIOT: Hartford, Conn., Sept. 6.
CARRIE LOUIS: Delaware, O., Sept. 5-10, Circleville 12-17
CORSE PAYTON: Memphis, Mo., Sept. 5-10
CRUISKEEN LAWN: New York city Aug. 29-Sept. 10.
CROCKETT COMEDY: Fairbury, Neb., Sept. 4-10, Geneva 12-17, Albion 19-24.
CITY DIRECTORY: Harlem, N. Y., Sept. 5-10, New York city 12-17.
DANGER SIGNAL: Boston, Mass., Sept. 5-10.
DENMAN THOMPSON: Boston, Mass., Sept. 5-Oct. 29.
DE LANCE AND RISING: Lincoln, Neb., Sept. 5-7, Beatrice 8, Atchison, Kans., 9, Lawrence 10, St. Joseph, Mo., 12-14, Topeka, Kans., 15-17, Denver, Col., 19-24.
DANGERS OF A GREAT CITY: St. Louis, Mo., Sept 4-10, East St. Louis, Ill., 11, Quincy 12, Peoria 13, Lincoln 14, Danville 15, Logansport, Ind., 16, Terre Haute 17, Indianapolis 19-24.
DAN A. KELLY: Wilmington, Del., Sept. 5-10.
DR. BILL: Middletown, N. Y., Sept. 12, Port Jervis 13, Susquehanna, Pa., 14, Owego, N. Y., 15, Corning 16, Hornellsville 17, Rochester 19-21.
DANIEL SULLY: Los Angeles, Cal., Sept. 6-8, Sacramento 12-17, San Francisco 19-Oct. 1.
EUCHRED: Bluffton, Ind., Sept. 6, Dayton, O., 7-9.
EDWIN ARDEN: Syracuse, N. Y., Sept 5-10.
EIGHT BELLS: Brooklyn, N. Y., Sept. 5-10, Baltimore, Md., 12-17, Washington, D. C., 19-24.
E. H. SOTHERN: New York city Aug. 26-Nov. 12.
ELOPED WITH A CIRCUS GIRL: Louisville, Ky., Sept. 5-10
EVA MOUNTFORD: Jersey City, N. J., Sept. 5-10.
FRANCESCA REDDING-HUGH STANTON: Wilmington, Del., Sept. 5-10, Ithaca, N. Y., 12-17.
FRANK HAYO: Corning, N. Y., Sept. 6, Hornellsville 7, Olean 8, Bradford, Pa., 9, Salamanca, N. Y., 10, Jamestown 12, Erie, Pa., 13, Corry 14, Titusville 15, Oil City 16.
FRANK S. DAVIDSON: Coshocton, O., Sept. 6, Dresden 8, Corning 9, Athens 10, Logan 11, Buchtel 13, No. Strattsville 14, Shawnee 15, McArthur 16, Wellston 17, Coalton 19, 20, Vanceburg, Ky., 21, Catlettsburg 22, Huntington, W. Va., 23, Mt. Pleasant 24.
FANTASMA (Hanlon's): Boston, Mass., Sept. 12-17.
FANNY RICE: Boston, Mass., Sept. 5-10.
FRANK AND KATHERINE HOWE: Oldham, Eng., Sept. 5-10.
FIRE PATROL: Baltimore, Md., Sept. 5-10, Brooklyn, N. Y., 12-17.
FROST AND FANSHAWE: Sherbrooke, P. Q., Sept. 5-10.
FABIO ROMANI: Philadelphia, Pa., Sept. 5-10, Paterson, N. J., 12-14, Middletown, N. Y., 15, Yonkers 16, Mt. Vernon 17, Rondout 19, Newburg 20, Catskill 21, Hudson 22, Westfield, Mass., 23, Holyoke 24.
FRANK DANIELS: Chicago, Ill., Sept. 4-17.
FAST MAIL (Southern): Sioux City, Ia., Sept. 6, Council Bluffs 7, Omaha, Neb., 8-10, Fremont 12, Lincoln 13, Beatrice 14, St. Joseph, Mo., 15-17, Leavenworth, Kan., 18, Chillicothe, Mo., 19, Macon City 20, Moberly 21, Sedalia 22, Nevada 23, Fort Scott, Kans., 24.
FAST MAIL (Northern): Baraboo, Wis., Sept. 6, La Crosse 7, Winona 8, Eau Claire 9, Chippewa Falls 10, West Superior 12, Duluth, Minn., 13, Ashland, Wis., 14, Crystal Falls, Mich., 15, Iron Mountain 16, Marinette, Wis., 17, Menominee, Mich., 19, Escanaba 20, Marquette 21, Ishpeming 22, Negaunee 23, Manistique 24, Sault Ste. Marie 26.
GERTRUDE COREY: Rockport, Mass., Sept. 5, Mansfield 6, Northampton 7, Ware 8, Hudson 9, Melrose 10, So. Framingham 12, Franklin 13, Hyde Park 14, Quincy 15, Plymouth 16, Milford 17, Gardner 19, Southbridge 20, Spencer 21.
GILLINGWATER PLAYERS: Atlantic, Ia., Sept. 5-10.
GEORGE C. STALEY (A Royal Pass): Kansas City, Mo., Sept. 5-10, Topeka, Kan., 12-14, Emporia 15, Newton 16, Wichita 17, Arkansas City 19, Winfield 20, Fort Scott 21, Springfield, Mo., 22.
GLORIANA: Denver, Col., Sept. 5-10, St. Louis, Mo., 12-17.
GOOD OLD TIMES: Brooklyn, N. Y., Sept. 5-10, Newark, N. J., 12-17, New Haven, Conn., 19-24.
GRIMES' CELLAR DOOR: Clarksville, Tenn., Sept. 6, Jackson 7, Little Rock, Ark., 8, Hot Springs 9, Pine Bluff 10.
GEORGE H. ROWE: Richfield Springs, N. Y.—indefinite.
HOUSE ON THE MARSH: Washington, D. C., Sept 5-10, Jersey City, N. J., 12-17.
HOSS AND HOSS: Helena, Mont., Sept. 6, West Superior, Wis., 9, Duluth, Minn., 10, St. Paul 11-14, Minneapolis 15-17, Milwaukee, Wis., 19-24.
HANDS ACROSS THE SEA: Chicago, Ill., Sept. 4-24.
HELD IN SLAVERY: South Framingham, Mass., Sept. 6, Holyoke 7, Westfield 8, Pittsfield 9, Albany, N. Y., 10, Norwich 12, Oswego 13, Corning 14, Bath 15, Avoca 16, Mt. Morris 17.
HARVEST MOON: St. Cloud, Minn., Sept. 6, Stillwater 7, Red Wing 8, Mankato 9, Waterloo, Ia., 10, Clinton, 12.
HARRY LACY: Philadelphia, Pa., Sept. 5-10.
HAND OF FATE: Cincinnati, O., Sept. 4-10, Louisville, Ky., 12-17, Pittsburg, Pa., 19-24.
HARPER AND TAYLOR: Pueblo, Col., Sept. 5-10.
HOWE COMEDY: Greenville, O., Sept. 5-10, Marietta 12-17.
HARRY M. HARKHAM: Monongahela City, Pa., Sept 5-10, Sharon 12-17, Steubenville, O., 19-24.
HALLEN AND HART: Cincinnati, O., Sept. 5-10.
IRISH LOYALTY: Lynn, Mass., Sept. 9, 10.
JOSHUA SIMPKINS: Norwich, N. Y., Sept. 6, Richfield Springs 7, Cooperstown 8, Oneonta 9.
J. K. EMMET: New York city Sept. 5-10.
JOHN T. KELLY: Des Moines, Ia., Sept. 6, Lincoln, Neb., 7-10, Omaha 11-14, Sioux City, Ia., 15, 16, Council Bluffs 17, Denver, Col., 19-24.
JARBEAU: Toronto, Ont., Sept. 12-17.
JUNBIE YEAMANS: New York city Sept. 5—indefinite.
JEFFREYS-LEWIS: San Fransico, Cal., Aug. 1-Sept. 10, Sacramento 12-17, Stockton 19-24.
JANE: New York city Sept. 5—indefinite.
JOHN D'ORMOND: Shenandoah, Ia., Sept. 5-10.
JOSEPH MURPHY: Toronto, Ont., Sept. 5-17.
JULIA MARLOWE: Chicago, Ill., Sept. 5-24.
JAMES O'NEILL: Portland, Me., Sept. 9, 10, Boston, Mass., 12-17.
JAMES T. POWERS: Philadelphia, Pa., Sept. 5-10, Washington, D. C., 12-17, Brooklyn, N. Y., 19-24.
JACK SUMMERS: Rochester, N. Y., Sept. 5-10, Philadelphia, Pa., 12, Boston, Mass., 18-24, Chicago, Ill., 26-Oct. 1.
JUNIOR PARTNER: Salt Lake City, Utah, Sept. 8-10
JENNIE HOLMAN: Kirksville, Mo., Sept. 5-10.
JOHN MILLS: St. Thomas, Ont., Sept. 5-10.
KATIE EMMETT: Scranton, Pa., Sept. 7, 8.
KNOTTY AFFAIR: Milwaukee, Wis., Sept. 4-10, Racine 12, Janesville 13, Rockford, Ill., 14, La Crosse, Wis., 15, Duluth, Minn., 16, Superior, Wis., 17, St. Paul, Minn., 19-24.
KING COMEDY: Carmi, Ill., Sept. 5-10.
KILLARNEY AND THE RHINE: Fredericksburg, Va., Sept. 6, Charlottesville 7, Staunton 8, Roanoke 9, Lynchburg 10, Danville 12, Farmville 13, Richmond 14, 15, Norfolk 16, Newport News 17, Oxford, N. C., 19, Henderson 20, Durham 21, Raleigh 22, Fayetteville 23, Goldsboro 24.
KITTY ARYMAN: Rutland, Vt., Sept. 5-10.
KENTUCKY GIRL: Toledo, O., Sept. 5-10, Chicago, Ill., 12-17, St. Louis, Mo., 18-24.
LEDERER COMEDIANS: Kansas City, Mo., Sept. 5-10, Denver, Col., 12-17.
LIMITED MAIL: Pittsburg, Pa., Sept. 5-10, Washington 12, Wheeling, W. Va., 13, Bellaire, O., 14, Parkersburg, W. Va., 15, Cumberland, Md., 16, Wilmington, Del., 17, Newark, N. J., 19-24.
LOST PARADISE: Chicago, Ill., Aug. 29-Sept. 10.
LAST DAYS OF POMPEII: Cleveland, O., July 26—indefinite.
LEWIS MORRISON: Portland, Me., Sept. 5, 6, Bangor 7, St. John, N. B., 8-10, Halifax, N. S., 12-14, Quebec, P. Q., 16, 17, Montreal 19-24.
LYCEUM THEATRE (Frohman's): Chicago, Ill., Aug. 29—indefinite.
LOST IN NEW YORK: Fort Wayne, Ind., Sept. 5, 6, Lafayette 7, Kalamazoo, Mich., 8, Lansing 9, Jackson 10, Toledo, O., 12-17, Detroit, Mich., 19-24.
LILLIAN LEWIS: Newark, N. J., Sept. 5-10.
LORD ROONEY: Plymouth, Mass., Sept. 8, Taunton 9, Fall River 10, Gloucester 12, Amesbury 13, Exeter, N. H., 14, Laconia 15, Manchester 16, Lawrence, Mass., 17, Newburyport 19.
LOVE AND MONEY: Chicago, Ill., Sept. 25-27.
LIZZIE EVANS: Steubenville, O., Sept. 6, Mt. Vernon 7, Hamilton 8, Vincennes, Ind., 9, Evansville 10, Henderson, Ky., 12, Nashville, Tenn., 14, 15, Memphis 16, 17.
L. ALBERT BROTHERS: Grand Island, Neb., Sept. 6, Fremont 7, Sioux City, Ia., 8-10.
LEAVES OF SHAMROCK: St. Paul, Minn., Sept. 5-10.
LYCEUM THEATRE (Sharpley's): Troy, Mo., Sept. 5-10.
LITTLE GOLDIE: Milwaukee, Wis., Sept. 5-10, Grand Rapids, Mich., 12-17.
LITTLE TRIXIE: Guelph, Ont., Sept. 8, Stratford 10, Port Huron, Mich., 12, Pontiac 13, Fenton 14, Howell 15, Mason 19, Hastings 20, Lowell 21, Belding 22.
LITTLE TIPPETT: Spokane Falls, Wash., Sept. 30.
LABADIE-ROWELL: Danville, Ill., Sept. 7.
LILLIAN TUCKER: Bay City, Mich., Sept. 5-10.
MY JACK (Walter Sanford's): Cleveland, O., Sept. 5-10, Buffalo, N. Y., 12-17, Pittsburg, Pa., 19-24, Toronto, Ont., 26-Oct. 1, Montreal, P. Q., 3-8, New York city 10-15.
MR. AND MRS. ROBERT WAYNE: Delaware, O., Sept. 5-10, Lima 12-17.
MILTON NOBLES: Lincoln, Neb., Sept. 5-10, Topeka, Kans., 12-14, Fort Scott 15, Joplin, Mo., 16, Springfield 17, Kansas City 19-24.
MIDDAUGH COMEDY: Ashtabula, O., Sept. 6, Elyria 8, Monroeville 9, Clyde 10.
MAUDE HILLMAN: Gorham, N. H., Sept. 5, 6, Berlin Falls 7, 8, Plymouth 9, 10, Portsmouth 12-17.
MAUD ATKINSON: Greenville, O., Sept. 5-10.
MIDNIGHT ALARM: Buffalo, N. Y., Sept. 5-10, Syracuse 12-14, Rochester 15-17.
MISS HELYETT: Detroit, Mich., Sept. 15-17, Cincinnati, O., 19-24.
MR. WILKINSON'S WIDOWS: Brooklyn, N. Y., Sept. 5-10, Boston, Mass., 12-17.
MAY BRETONNE: Appleton, Wis., Sept. 5-10.
MARGARET MATHER: Duluth, Minn., Sept. 6, Superior, Wis., 7, Brainerd, Minn., 8, Grand Forks, No. Dak., 9, 10, Winnipeg, Man., 12-14, Crookston, Minn., 15, Fargo, No. Dak., 16, 17, Bozeman, Mont., 19, Helena 20, 21, Butte City 22-24.
MASOLA-MASON COMEDY: Boston, Mass., Sept. 5-17.
MORA-WILLIAMS: Pittsfield, Mass., Sept. 5-10.
MCKANLASS AND MCINTOSH COLORED COMEDY: Eureka, Kans., Sept. 6, Gates Center 7, Iola 8, Garrett 9, Osawatomie 10, Paola 12, 13, Ottawa 14, 15, Osage City 16.
MONONGAHELA: Harlem, N. Y., Sept. 5-10.
MARIE HUBERT FROHMAN: St Paul, Minn., Sept. 5-10.
METROPOLITAN COMEDY: West Chester, Pa., Sept. 6, Lancaster 7, Lewiston 8, Gallitzen 10.
NATURAL GAS: Cleveland, O., Sept. 8-10, Pittsburg, Pa., 12-17, Brooklyn, E. D., 19-24.
NUTMEG MATCH: Springfield, Ill., Sept 6, 7, Joliet 8, Aurora 9, Racine, Wis., 10, Milwaukee 11-17.
NEW WING: Boston, Mass., Sept. 3—indefinite.
NAT C. GOODWIN: Brooklyn, N. Y., Sept. 5-10.
NELLIE MCHENRY: San Francisco, Cal., Sept. 5-10, Spokane Falls, Wash., 12, 20.
N. S. WOOD: Baltimore, Md., Sept. 5-10, Philadelphia, Pa., 12-17, Washington, D. C., 19-24.
NIOBE: St. Paul, Minn., Sept. 5-10.
NOTHING BUT MONEY: Kansas City, Mo., Sept. 5-10, Denver, Col., 12-17.
OLD JED PROUTY: Newark, N. J., Sept. 5-10, Brooklyn, E. D., 12-17, Toronto, Ont., 19-24.
ONE OF THE FINEST: Frankville, Pa., Sept. 6, Lebanon 7, Middletown 8, York 9, Lancaster 10, Williamstown 13, Tower City 14, Minersville 15, Freeland 16, Wilkesbarre 17, Luzerne 19, Bloomsburg 20, Lewiston 21, Philipsburg 22, Hollidaysburg 23, Johnstown 24.
OUR IRISH VISITORS: Detroit, Mich., Sept. 5-10, Pittsburg, Pa., 12-17, Cincinnati, O., 19-24.
OLE OLSON (Eastern): Burlington, Ia., Sept 6, Rock Island, Ill., 7, La Salle 8, Fostoria, O., 9, Sandusky 10, Cleveland 12-17.
O'DOWD'S NEIGHBORS: Syracuse, N. Y., Sept. 6, Detroit, Mich., 7-10, Cleveland, O., 12-17.
OLD HOMESTEAD: Carbondale, Pa., Sept. 6, Wilkesbarre 7, Williamsport 8, Elmira, N. Y., 9, Corning 10, Hornellsville 12, Olean 13, Jamestown 14, Erie, Pa., 15, Meadville 16, Warren, O., 17, Youngstown 19, Akron 20, Canton 21, Columbus 22-24.
ONE OF THE BRAVEST: St. Louis, Mo., Sept. 4-10.
OLD, OLD STORY: Paterson, N. J., Sept. 5-10.
PAY TRAIN: Brooklyn, E. D., Sept. 5-10, New York city 12-17.
POWER OF THE PRESS: New York city Sept. 5-10.
PAIR OF JACKS: Urbana, O., Sept. 6, London 7, Hillsboro 8, Portsmouth 9, Jackson 10, Waverly 12, Wellston 13, Athens 14, Nelsonville 15, McConnellsville 16, Corning 17.
POLICE PATROL: New York city Sept. 5-10.
PETE BAKER: Cincinnati, O., Sept. 5-10, Columbus 12-17, Chicago, Ill., 18-24.
PRIVATE SECRETARY: Washington, D. C., Sept. 5-10.
PAIR OF KIDS: Baltimore, Md., Sept. 5-10, Philadelphia, Pa. 12-17.
PEARL MELVILLE: Kenton, O., Sept. 5-10.
PLANTER'S DAUGHTER (Jean Voorhees): Pittsburg, Pa., Sept. 5, Butler 7, Springfield, O., 9, Middletown 10, Louisville, Ky., 12-17, Nashville, Tenn., 19-24.
PULSE OF NEW YORK: Grand Rapids, Mich., Sept 5-10
PECK'S BAD BOY: Washington, D. C., Sept. 5-10, Waynesboro, Pa., 12, Carlisle 13, Middletown 14.
POWER OF GOLD: Cleveland, O., Sept. 5-10.
PAUL KAUVER: Brooklyn, E. D., Sept. 5-10.
R. D. MACLEAN MARIE PRESCOTT: Atlanta, Ga., Sept. 6, Knoxville, Tenn., 7, 8, Chattanooga 9, 10, Memphis 12-14, Little Rock, Ark., 15, 16, Texarkana 17.
ROLAND REED: New York city Sept. 5—indefinite.
ROBERT DOWNING: Omaha, Neb., Sept. 5-7, Des Moines, Ia., 8, Keokuk 9, Quincy, Ill., 10, St. Louis, Mo., 11-17, St. Paul, Minn., 19-21, Minneapolis 22-24.
ROBERT MANTELL: New York city Aug. 29-Sept. 22.
RILEY COMEDY: Anderson, Ind., Sept. 4-10, Wabash 12-17.
REPRIEVED: Fairmount, W. Va., Sept. 6, Wellsville, O., 8, East Liverpool 9, Apollo, Pa., 10.
RICHARD GORMAN: Philadelphia, Pa., Sept. 5-10.
RAILROAD TICKET: Kansas City, Mo., Sept. 5-10, St. Louis 12-17, Chicago 19-24.
RAMBLER FROM CLARE: Toronto, Ont., Sept. 5-10.
STRUGGLE OF LIFE (Walter Sanford's): Boston, Mass., Sept. 5-10.
SPOONER COMEDY: Eldon, Ia., Sept. 5-10, Burlington 12-17.
SOL SMITH RUSSELL: Los Angeles, Cal., Sept. 7, 8, Sacramento 9, 10, Portland, Ore., 12-17, Tacoma, Wash., 19, 20, Seattle, 23, 24.
SHE COULDN'T MARRY THREE (Lillian Kennedy): Ogdensburg, N. Y., Sept. 6, Watertown 7, Oswego 8, Rome 9, Cohoes 10, Poughkeepsie 12, Newburg 13, Saugerties 14, Catskill 15, Tarrytown 16, Rondout 17, Easton, Pa., 19.
SI PLUNKARD: Buchanan, Mich., Sept. 6, Dowagiac 7, Battle Creek 8, Allegan 9, Holland 10, Grand Haven 12, Muskegon 13, Big Rapids 14, Reed City 15.
STILL ALARM: New York city, Sept. 5-17.
SADIE RAYMOND: Chillicothe, Mo., Sept. 5-10, Trenton 12-17.
SPIDER AND FLY: Philadelphia, Pa., Sept. 5-10.
SPOONER DRAMATIC: Monticello, Ia., Sept. 5-10, Manchester 12-17, Strawberry Point 19-24.
SETTLED OUT OF COURT: New York city Aug. 8—indefinite.
ST. FELIX SISTERS: Bowling Green, Ky., Sept. 5-10, Murfreesboro, Tenn., 12-17.
SADIE SCANLAN: Chattanooga, Tenn., Sept. 6, Birmingham, Ala., 7, 8, Montgomery 9, Mobile 10, New Orleans, La., 11-17, Galveston, Tex., 19, 20, Houston 21, 22, San Antonio 23-27.
SINBAD: New York city—indefinite.
SIDE TRACKED: Ithaca, Mich., Sept. 6, St. Louis 7, Mt. Pleasant 8, Midland 9, Charlotte 12, Battle Creek 13, Kalamazoo 14, Paw Paw 15, Niles 16, So. Chicago, Ill., 17, 18, Aurora 19, Sycamore 20, Freeport 21, Beloit, Wis., 22, Wauzesha 24.
SKIPPED BY THE LIGHT OF THE MOON: Brainerd, Minn., Sept. 6, Crookston 7, Grand Forks, No., Dak., 8, Fargo 9, Jamestown 10.
THOMAS E. SHEA: Boston, Mass., Sept. 5-10.
THE HUSTLER: Minneapolis, Minn., Sept. 5-10, Rockford, Ill., 12, Davenport, Ia., 13, Ottumwa 14, Topeka, Kans., 15-17, Omaha, Neb., 18, Fremont 19, Beatrice 20, Sioux City, Ia., 21, Lincoln, Neb., 22, Council Bluffs, Ia., 23.
THOMAS W. KEENE: Pittsburg, Pa., Sept. 5-10, Salem, O., 12, Canton 13, Akron 14, Muncie, Ind., 15, 16, Union City 17.
THE BURGLAR: Brooklyn, E. D., Sept. 5-10.
THE KARMIS: Lynchburg, Va., Sept. 6, Richmond 7, 8, Charlestown, W. Va., 9, Huntington 10, Pomeroy, O., 12, Parkersburg, W. Va., 13, Marietta, O., 14, Jackson 16, Ironton 19.
TRUE S. JAMES: Tomah, Wis., Sept. 5-10.
TWO SISTERS: Augusta, Me., Sept. 6, Gardiner 7, Portland 8, Biddeford 9, Portsmouth, N. H., 10, Dover 12, Newburyport, Mass., 13, Gloucester 14, Lynn 15, Chelsea 16, Haverhill 17, Lawrence 19, Manchester, N. H., 20, Fitchburg, Mass., 21, Bellows Falls, Vt., 22, Montpelier 23, Barre 24.
THE OPERATOR (Twin Stars): Harrisburg, Pa., Sept. 6, Tyrone 7, Johnstown 8, Canton, O., 9, Lima 10, Chicago, Ill., 12-24.
TRIP TO CHINATOWN: New York city Nov. 9—indefinite.
THATCHER'S TUXEDO: Boston, Mass., Sept. 5-10.
THE SHAMROCK: Buffalo, N. Y., Sept. 5-10.
THE COLONEL: Richmond, Va., Sept. 5, 6, Newport News 7, Soldiers' Home 8, Norfolk 9, 10, Knoxville, Tenn., 12, Chattanooga 13, Atlanta, Ga., 14, Charleston, S. C., 15, Savannah, Ga., 16, Augusta 17, Anniston, Ala., 19, Talladega 20, Birmingham 21, Meridian, Miss., 22, Jackson 23.
TELEPHONIA: Pittsburg, Pa., Sept. 5-10, Altoona 12, Tyrone 13, Lancaster 14, Hoboken, N. J., 15-17, Paterson 19-21.
THE STOWAWAY: Phillipsburg, Mont., Sept. 6, Spokane Falls, Wash., 7, 8, Ellensburg 10, Tacoma 12, 13, Seattle 14.
THE SILVER MASK: Hagerstown, Md., Sept. 6, Martinsburg, W. Va., 7, Cumberland, Md., 8, Frostburg 9, Keyser, W. Va., 10.
TEMPERANCE TOWN: Cincinnati, O., Sept. 11-17, Chicago, Ill., 18-Oct. 8.
TWO OLD CRONIES: Indianapolis, Ind., Sept. 5-10.
THE DAZZLER: Chicago, Ill., Sept. 4-10, Joliet 12, Streator 13, Bloomington 14, Peoria 15, Decatur 16, Springfield 17, St. Louis, Mo., 18-24.
TRIP TO CHINATOWN (No. 2): Meriden, Conn., Sept. 6, Hartford 7, Springfield, Mass., 8, Worcester 9, 10, Providence, R. I., 12-14, Newport 15, New Bedford, Mass., 16, Fall River 17, Boston 19-Oct. 1.
THE POSTMASTER: Chicago, Ill., Sept. 4-17.
THE VENDETTA: Philadelphia, Pa., Sept. 5-10.
THE ENSIGN: San Francisco, Cal., Aug. 29-Sept. 10, Stockton 12, Fresno 13, Santa Barbara 14, Los Angeles 15-17, San Diego 19, Riverside 20, San Bernardino 21, Sacramento 22, Marysville 24.
UNDERGROUND: Cleveland, O., Sept. 5-10, Buffalo, N. Y., 12-17, Detroit, Mich., 19-24.
ULLIE AKERSTROM: Trenton, N. J., Sept. 5-10.
WALTZ COMEDY: Titusville, Pa., Sept. 5-10.
WIDOW MURPHY: Martinsburg, W. Va., Sept. 6, Waynesboro, Pa., 7, Hanover 8, Lebanon 9, Harrisburg 10.
WIDE, WIDE WORLD: New York city Oct. 3-8.
WAIFS OF NEW YORK: Sedalia, Mo., Sept. 6, Topeka, Kans., 7, Leavenworth 8, Atchison 9, St. Joseph, Mo., 10, Omaha, Neb., 11-17.
WORLD (J. Z. Little): Minersville, Pa., Sept. 6, Tower City 7, Williamstown 8, Lykens 9, Columbia 10, Plymouth 12, Nanticoke 13.
WADE-LEROYLE: Redwood Falls, Minn., Sept. 8-10, Tracy 12-15, Marshall 16, 17, Granite Falls 19-21, Milbank, So. Dak., 22-24.
WAIT TILL THE CLOUDS ROLL BY: St. Cloud, Minn., Sept. 6, Brainerd 7, Duluth 8, Eau Claire, Wis., 9, Red Wing, Minn., 10, La Crosse, Wis., 12, Dubuque, Ia., 13.
WYMAN TYROLEANS: Columbus, O., Sept. 4-10, Wheeling, W. Va., 12-14, Uhrichsville, O., 15, Steubenville 16, Wellsville 17.
VON YONSON'S: Tacoma, Wash., Sept. 6, Seattle 7, Victoria, B. C., 8, 9, Nanaimo 10, Vancouver 12, 13, Port Townsend 14, Astoria, Ore., 17, Portland 19-24.

OPERA AND CONCERT.

ANDREWS OPERA: Decorah, Ia., Sept. 6, Mason City 7, 8.
ABORN OPERA: Denver, Col., June 6—indefinite
BAKER OPERA: Erie, Pa., Sept. 5-10, Elmira, N. Y., 12-17.
BIJOU OPERA: Louisville, Ky., May 12—indefinite.
CHRISTOFO COLOMBO: Cincinnati, O., June 12—indefinite.
CALHOUN OPERA: Minneapolis, Minn., Aug. 29-Oct. 1.
DE WOLF HOPPER OPERA: New York city Aug. 15—indefinite
FISK TENNESSEANS: Lawrence, Minn., Sept. 6, Sibley, Ia., 7, Sheldon 8, Worthington, Minn., 9, St. James 10, Madelia 12, Mankato 13, Wauseca 14, Faribault 15, Owatonna 16, 17, Decorah, Ia., 19, Postville 20
HENRY E. DIXEY OPERA: New York city July 18—indefinite.
KATHERINE GERMAINE OPERA: Detroit, Mich., Sept. 5-17.
MACCOLLIN OPERA: Atlanta, Ga., June 13—indefinite.
NIGHT IN PEKIN: Cincinnati, O., July 4—indefinite.
NEW AMERICAN OPERA (Hinrich's): Philadelphia, Pa., May 2—indefinite.
OLIVE MUSIN CONCERT: San Francisco, Cal., Sept. Oct. 3-8, Brooklyn, N. Y., Oct. 24.
PAULINE HALL OPERA: Boston, Mass., June 6—indefinite.
SHIP AHOY OPERA: Toledo, O., Sept. 6.
SINBAD: New York city, June 30—indefinite.
TAR AND TARTAR: Buffalo, N. Y., Sept. 5-10, Syracuse 12, 13, Troy 14, Poughkeepsie 15, Albany 16, 17, Philadelphia, Pa., 19-24.
THE ISLE OF CHAMPAGNE: Philadelphia, Pa., Sept. 5-24.
VICE ADMIRAL: New York city June 25-Sept. 10.
WILBUR OPERA: Toledo, O., Aug. Sept. 5-10, Detroit, Mich., 12-17, Grand Rapids 19-24.

VARIETY AND BURLESQUE.

BUSY BEES: Baltimore, Md., Sept. 5-10.
BOSTON NOVELTY: New York city Sept. 5-10.
CREOLE BURLESQUE (Jack's): Chicago, Ill., Aug. 27-Sept 10
CITY CLUB BURLESQUE: Cincinnati, O., Sept. 5-10, St. Louis, Mo., 11-17, Louisville, Ky., 19-24.
ENGLISH GAIETY GIRLS (Flynn): Philadelphia, Pa., Sept. 5-10.
EARLY BIRDS: Worcester, Mass., Sept. 5-10, New York city Sept. 12-17.
GUS HILL'S STARS: Baltimore, Md., Sept. 5-10, Washington, D. C., 12-17.
GUS HILL NOVELTIES: New York city Sept. 5-10, Newark, N. J., 12-17.
HYDE-BEHMAN SPECIALTY: New York city Aug. 29-Sept. 3.
LILLY CLAY BURLESQUE: Lynn, Mass. Sept. 8.
LESPER AND WILLIAMS BURLESQUE: Albany, N. Y., Sept. 5-10, Boston, Mass., 12-17, Philadelphia, Pa., 19-Oct. 1.
MAY RUSSELL BURLESQUE: Cleveland, O., Sept. 5-10.
MAY HOWARD BURLESQUE: Newark, N. J., Sept. 5-10, Providence, R. I., 12-17, Boston, Mass., 19-24.
NIGHT OWL BURLESQUE: Philadelphia, Pa., Sept. 5-10
RENTZ-SANTLEY BURLESQUE: Paterson, N. J., Sept. 8-10
TONY PASTOR: Montreal, P. Q., Sept. 5-10.
WEBER AND FIELDS: Pittsburg, Pa., Sept. 5-10.

MINSTRELS.

AL. G. FIELD: Youngstown, O., Sept. 6, Zanesville 7, Mt. Vernon 8, Mansfield 9, Columbus 10, 11.
BARLOW BROTHERS: Florence, N. C., Sept. 6, Charleston, S. C., 7, Sumter 8, Columbia 9.
C. E. VREELAND: Greenville, Pa., Sept. 6, Corry 7, Fredonia, N. Y., 8, Warren, Pa., 9, Frankfort 10, Bradford 12.
CHAS. E. SCHILLING'S: Logansport, Ind., Sept. 6, Frankfort 7, Rockville 8, Terre Haute, Ind., 10, Danville, Ill., 12, Bloomington 13.
C. E. EMERSON: Carlisle, Pa., Sept. 6, Chambersburg 7, Bedford 8.
CLEVELAND'S: St. Johns, N. B., Sept. 6, Halifax, N. S., 7-9, Truro 10, Moncton, N. B., 12, Fredericton 13, Bangor, Me., 14, Skowhegan 15, Waterville 16.
DECKER BROTHERS: Taunton, Mass., Sept. 6.
GEORGE WILSON: Paducah, Ky., Sept. 6, Cairo, Ill., 7.
GORTON'S MINSTRELS: Boone, Ia., Sept. 6, Marshalltown 7, Vinton 9, Cedar Rapids 10.
GORMAN'S: Anniston, Ala., Sept. 6, Atlanta, Ga. 7, 8, Augusta 9, Jacksonville, Fla., 10.
HAVERLY'S MINSTRELS: La Crosse, Wis., Sept. 6, Madison 7, Janesville 8, Rockford, Ill., 9, Dubuque, Ia., 10, Clinton 12, Winona, Minn., 13, Stillwater 14.
LEW DOCKSTADER: Cincinnati, O., Sept. 5-10.
LUCIER'S CONSOLIDATED: Gardiner, Mass., Sept. 6, Orange 7, Brattleboro, Vt., 8, Greenfield, Mass. 10, Keene, N. H., 12.
MCCABE AND YOUNG: Minneapolis, Minn., Sept. 5-10.
PRIMROSE AND WEST: Washington, D. C., Sept. 5-10.

CIRCUSES.

BARNUM AND BAILEY: Ottumwa, Ia., Sept. 6, Des Moines 7, Marshalltown 8, Boone 9, Carroll 10.
BALDWIN AND CUMMINS: Atlantic, Ia., Sept. 6, Red Oak 7.
CHARLES LEE: Castleton, N. Y., Sept. 8, Averill Park 9, Lebanon Springs 10, West Albany 11, West Troy 12.
FOREPAUGH: Bradford, Pa., Sept. 7, Jamestown, N. Y., 8, Greenville, Pa., 9, Butler 10.
P. J. TAYLOR: Bayard, Ia., Sept 6, Guthrie Centre 8.
LEMON BROTHERS: Hillsboro, Tex., Sept. 8, Alvarado 9, Fort Worth 10, Vernon 12, Wichita Falls 13, Seymour 14.
L. W. WASHBURNE: Cornwall, Ont., Sept. 6, Brockville 7, Gananoque 8, Kingston 9, Napanee 10
MCMAHON'S: Streetsville, Ont., Sept. 6, Milton 7, Galt 8, Ayr 9, Woodstock 10.
WALTER L. MAIN: Lincoln, Kans., Sept. 6, Minneapolis 7, Manhattan 8, Marysville 9, Seneca 10.
WORLD'S FAIR: Blaine, Kan., Sept. 6, Onega 7, Soldier 8, Goffs 9.

MISCELLANEOUS.

BARTHOLOMEW'S EQUINES: Burlington, N. J., Sept. 6, 7, Norristown, Pa., 8-10, West Chester 12-14, Lebanon 15-17, York 19-21.
GERRY MUSEUM: Rockville, Md., Sept. 6-10.
KELLAR: Lockhaven, Pa., Sept. 6, Bellefonte 7, Tyrone 8, Altoona 9, Carlisle 10, Chambersburg 12, Harrisburg 13, York 14.
MEXICAN BILL: Springfield, Ill., Sept. 3-10.
MONTFORD: Boonville, N. Y., Sept. 5-10

LETTER LIST.

The following letters await their owners at this office. They will be delivered as per record on written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this list.

Arthur, Julia
Amory, Jack
Ashland, Phyllis
Aver, Lottie
Amsden, Chas. G
Abl, Daisy
Adams, Thomas
Arnot, Josephine
Arnold, Chas. W.
Bonner, Marjorie
Bradley, Leonora
Bosch, Katie
Barrington, Ethel
Belle, Clara
Belgarde, Adele
Burke, John T.
Beach, Wm. C.
Burgess, Neil
Bernstein, Ed.
Barker, Jessie
Brinker, Coulter
Bowkett, Sidney
Bryant, W. T.
Cawthorn, H. P.
"Comedy,"
Cameron, Josephine
Cronin, Tim
Crane, Seth M.
Coobe, Fred W.
Coles, Edward
Clacton, Kate
Clarges, Verner
Caldera, Louis
Conger, Frederick
Cushman, Adelaide
Cronkite, W. H. A.
Chantore, Lillian
Deshon, F.
Duff, J. C.
Dewes, Billie
Ellis, Celie
Edwards, Emilie
Farrance, Miss
Fleming, Clarence
Farrell, Tony
Fitz Allen, Miss A.
Fleming, George
Gale, Minna K.
Gilman, J. H.
Grant, Ed.
Grover, Leonard
Grayson, Mr.
Gray, Ada
Goldstein, S.
Gaylor, Will
Hoyt, Gussie
Hollis, John
Harrington, Helen
Holmes, Raymond
Hill, C. Berton
Hanford, Chas S.
Hitchcock, Ray'd
Haselton, Geo
Hodges, Beatrice
Hirschfelt, Mr.
Hynson, C.
Hopkins, Gertrude
Jeffries, Maud
Johns, Eva
James, Louis
Jefferson, Joseph
Kearney, Alex
Keene, Thomas W.
Kidder, Katherine
Lewis, Lillian
Legitimate Repertoire,
Lee, Harry A.
Mansfield, Richard
Marlowe, Julia
Martinot, Sadie
Madison, Marie
Malcolm, Charlotte
Martens, Carl
Mortimer, Estelle
Meredith, Harry
Meston, Lawrence
Morelond, Beatrice
"Manager"
McLean, R. D.
McMahon, W.
Mitchell, Mason
Mathews, Mary
Neilson, Charlotte
Nash, John
Patree, Herbert
Putnam, Katie
Pollock, J. E.
Perry, Florence
Pollard, W. S.
Plympton, E.
Reese, Laurin
Richmond, C. J.
Rice, Edward E.
Richardson, Lillian
Rhea, Mlle.
Reid, Will D.
Rosa, Patti
Rhoda, Miss
Salvini, Alexander
Shackford, Chas.
Sellen, Edgar
Sutton, Chas. W.
Stevens, J. G.
Siberia Co.
Smith, Mezra
Seigrist, Harry
Sinclaire, E. A.
Sweeney, C. H.
Timberman, Mary
Tillotson, J. K.
Townsend, Camille
Thorpe, Courtney
Two Johns Co
Thomas, Hilda
Taylor, Howard P.
Vandenhoff, Helen
Von Rosen, Walter
Vernon, Miss Theo
Willard, Mr.
Wainwright, Marie
Wall, James W.
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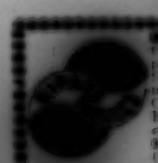

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THE RECORD, PHILADELPHIA.

THE OPERATOR MAKES A HIT AT THE EMPIRE.—The production was brought out before one of the biggest audiences the house has enjoyed. "The Operator" is a five-act melodrama, which treats of the abduction and supposed murder of George Darrington, a telegraph operator, and the assumption of his name and course of life by Silas Jackson, his double. There is a shipwreck scene, a telegraph office and a locomotive of good size, that falls through a trestle and is smashed to pieces. Darrington is on the wrecked train but escapes injury, and arrives in time to prevent the marriage of Jackson to Darrington's sweetheart, the latter believing Jackson to be her lover. The play is not loaded down with talk, but brisk action is happily substituted instead. The Newells are so much alike that the audience did not know which was which. The young men were called before the curtain and showered with applause. The impersonation of Jackson by Willard Newell was excellent throughout and the scene in the operator's room brought down the house. George Heath was a capable villain and Miss Ella Gardiner portrayed Lillian Turner in excellent fashion. The fun-making was assigned to W. J. Wheeler, a gentleman tramp; Stuart Taylor and Thomas Maguire, and their antics kept the house in a roar. Gertrude Dawes cleverly impersonated an Indian girl and bonan. The applause and laughter won by the players and the stirring scenes was deafening at times, and the new play may be said to have made an excellent impression.

PHILADELPHIA EVENING BULLETIN.

THE OPERATOR AT THE EMPIRE.—The Operator, a spectacular melodrama of the type of plays depending almost entirely upon realistic scenery for popular favor, was last night produced at the Empire Theatre before an audience that completely filled the handsome playhouse. The leading roles are portrayed by Willard and William Newell, twin stars; and upon the remarkable likeness existing between the two men are based the incidents of the play. The scene is laid in the South, and the first act opens showing George Darrington, a young telegraph operator, on the eve of his marriage to Lillian Turner. Through the machinations of Joe Wilson, an ex-convict, George is spirited away, and Silas Jackson, an unprincipled scoundrel, who so strongly resembles him as to make detection impossible, takes his place, and proposes to wed his sweetheart. As the plot progresses showing the attempts on the life of Darrington and the numerous perils he encounters, a number of realistic scenes are presented that, for stage effect, have rarely been equaled. The ship, explosion and wreck and the wrecking of the pilot engine as it crosses a high trestle work over a rocky gorge were very realistic and heartily applauded by an audience which at times was inclined to be somewhat severe in its judgment. The play, however, depends chiefly upon this show of realism for its merit, and in this respect was well presented. The company was good and generally equal to the requirements of the several parts. The Newell Brothers were well received, and acted well the parts of George Darrington and Silas Jackson. Miss Ella Gardiner made a very acceptable heroine in the part of Lillian Turner, and Miss Jessie Wyatt was both pleasing and pretty as Flossie Fairfax. George Heath, who played the part of Joe Wilson, was as villainous as necessary, without the time-worn gritting of teeth and cynical smiles usually identified with like characters.

THE PHILADELPHIA PRESS.

EMPIRE—THE OPERATOR.—The Operator, a melodrama in five acts by S. D. Ferguson, was revealed at the Empire last night. For a first production the performance was smooth, and the players generally were equal to the parts assigned them. Much depends on the pictorial adjuncts, the chief of which represents well a shipwreck and the plunging of a train through a bridge. The leading characters of the play, George Darrington and Silas Jackson, upon whose resemblance the action turns, were capably impersonated by the twin brothers, Willard and William Newell. Miss Ella Gardiner did well as the heroine. The humor of the piece was cared for by W. J. Wheeler as Rags, Stuart Taylor as Bill Tompkins and Thomas Maguire as Pete. The audience was large and enthusiastic.

PUBLIC LEDGER, PHILADELPHIA.

EMPIRE THEATRE—THE OPERATOR.—The Operator a melodrama in five acts, by S. D. Ferguson, was the vehicle used to introduce Willard and William Newell, the twin stars, to Philadelphia audiences at the Empire Theatre last evening. The piece proved to be a good one for the purpose, and the company was all that could be desired. The play is mounted in fine style, several of the scenes being worthy of notice, among them one in which a full-rigged ship is shown in a storm. Another realistic effect is produced in the fouth act by the introduction of an engine, "running at the rate of 60 miles an hour," and which falls through a trestle and explodes. William Newell as George Darrington was effective, as was his twin brother, Willard as Silas Jackson, while the part of Joe Wilson, an ex-convict, was finely portrayed by George Heath. Ella Gardiner was capital as Lillian Turner, and Agnes Cody was good as Mrs. Darrington. Jessie Wyatt made a very vivacious Flossie Fairfax. W. J. Wheeler as Rags, Stuart Taylor as Bill Tompkins and Thomas Maguire as Pete showed themselves to be a clever trio of comedians. Special praise should be awarded to Gertrude Dawes, who appeared as Susan and Wanda.

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